



CITY MUSEUM DEVELOPMENT STRATEGY REPORT

Edmonton Heritage Council

Volume 1 of 2

September 2012

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EXECUTIVE SUMMARY

This City Museum Development Strategy report is the outcome of extensive research, analysis and consultations with the project Steering Committee, members of the Edmonton Heritage Council, and individuals involved in the museum, heritage and cultural sector in the City of Edmonton and region.

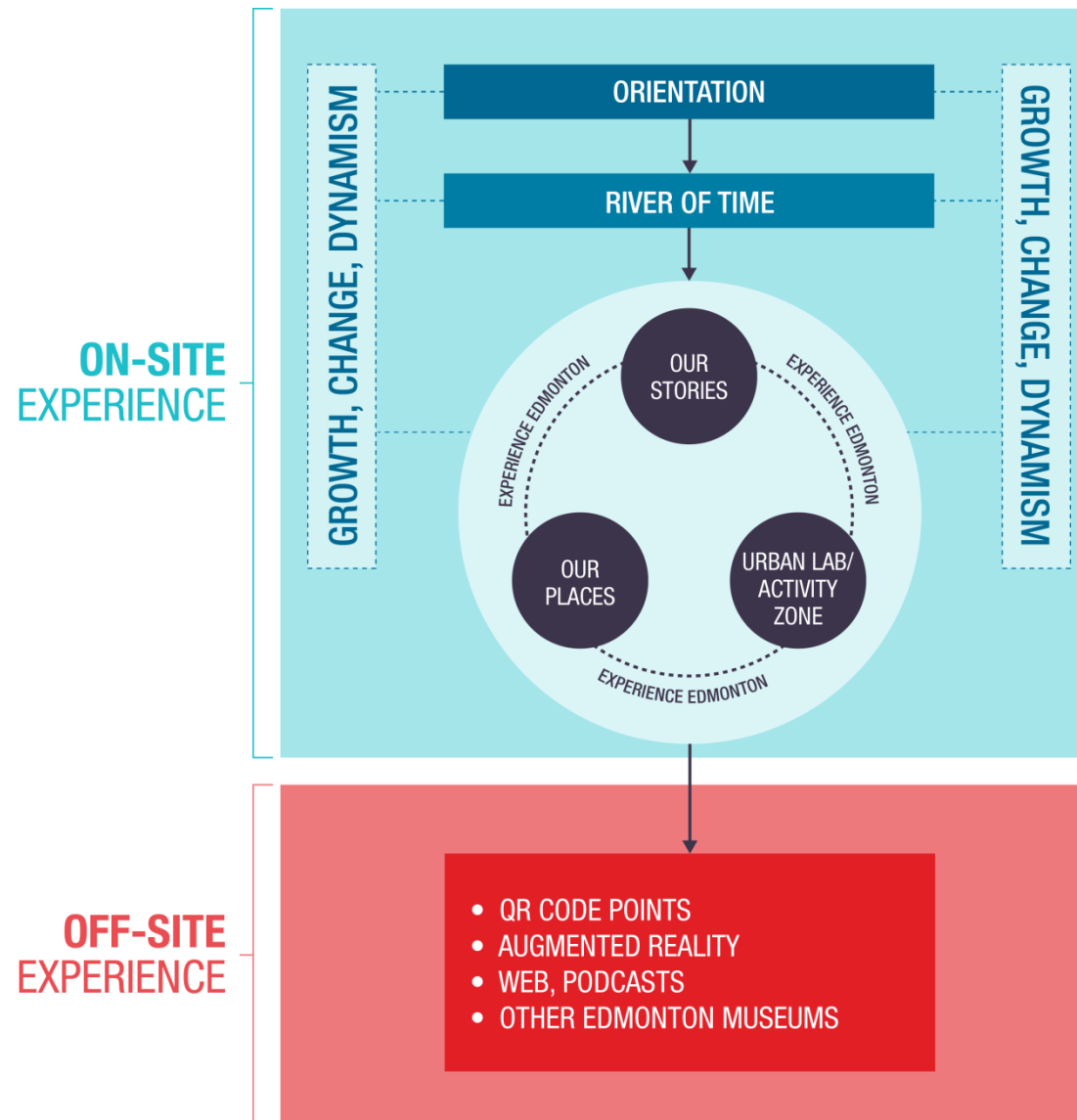
Edmonton has an impressive number of museums, institutions and organizations that present aspects of the city's or province's history, such as aviation, railways, nursing, telecommunications, military, education history, and so on. While covering a broad range of the city's history, it is noted that **almost none of the museums have a mandate to explore more recent history and events of the city, or even more contemporary themes and issues that relate to Edmonton as an urban centre.** The Edmonton City Museum provides an opportunity to unify these narratives and contextualize them within Edmonton's bigger picture, and invites all visitors to participate in the understanding and development of the city's unique identity.

The goal of this report is to craft the vision, mission and mandate of a new Edmonton City Museum, and provide a roadmap for its future development in terms of its exhibitions and programs, its organization and staffing, its operations and its facility requirements.

VISION AND CONCEPT

The Edmonton City Museum will be a forward-thinking, dynamic and innovative museum institution that will represent the city-region to Edmontonians and visitors from elsewhere in Alberta, Canada or the world. Conceptualized as a hub of community activity and dialogue, the Edmonton City Museum will introduce visitors to the city's rich past, consider the people and events that shape its present and future, and encourage visitors to experience what the city has to offer firsthand.

The diagram below lays out the proposed concept for the new Edmonton City Museum:



The **on-site experience** – that which visitors to the physical Museum will enjoy – is built around the central theme of growth, change and dynamism. Within that theme, there are a number of key exhibition areas:

- **River of Time** – This chronological timeline presents major events and milestones that chart the city's cultural, political, social and environmental histories.
- **Our Places** – This thematic area considers the sites and spaces that define Edmonton. An emphasis will be placed on the environmental profile of the city and area, and how natural assets shaped Edmonton's identity.
- **Our Stories** – The lives of Edmontonians are the focus in this thematic area. The stories of the various individuals and communities that have called Edmonton home will be told, through a range of lenses such as immigration, education, trade, enterprise, sport, medicine, the arts etc.
- **Urban Lab / Activity Zone** – Here, current issues affecting the city are featured and investigated. Oriented towards the future, this highly participatory area invites visitors to contribute content, opinions or knowledge.

A major part of the Museum's role will be to introduce visitors to all that Edmonton has to offer. It will therefore serve as a portal to the city and the **off-site experience** could include connections to other Edmonton museums, augmented reality or QR code points around the city, or a web-based experience that illustrates the themes with reference to real places and experiences throughout the city.

With regard to sources of content, we propose that the Museum utilize the "distributed museum" model with regard to its service delivery; this model is in play at a

number of new institutions, such as M Shed in Bristol, opened in 2011 (see Volume 1, Chapter 2 of this report for a discussion of this comparable institution). Within this model, **the City Museum would not only present content to the public through its exhibitions, programs, website and outreach, but that users (the general public, heritage groups, other city museums) could in turn contribute content to the Museum through other platforms such as social media, blogs, and other on- and off-site programs.** The distributed museum encourages multiple dialogues to occur between the institution and its many publics both physically and virtually, while giving the public a greater stake in the institution. The participatory nature of this model is well-suited to the mission and mandate of the Edmonton City Museum, allowing the institution to adapt and respond to changing audiences, publics and events.

SPACE AND FACILITY REQUIREMENTS

To best deliver on its mission and realize the concept as outlined above, the Edmonton City Museum will feature exhibitions, programs and amenities that provide a high quality visitor experience throughout its facility. The Museum will feature 1,189 net square metres (12,800 net square feet) of exhibition and experience space, out of an approximate 4,306 total net square metres (46,350 total net square feet). Collections processing space, a museum boutique, media lounge, community meeting room, educational and seminar facilities and administration offices round out the Museum's facility.

Space is projected according to Lord's zonal analysis:

- **Zone A:** Public Non-Collection (lobby, boutique, coat check, classrooms and the like);
- **Zone B:** Public Collection (exhibition galleries);
- **Zone C:** Non-Public Collection (collection storage and workspaces);
- **And Zone D:** Non-Public Non-Collection (staff offices, non-collection support and work areas, etc.).

The following table summarizes the space requirements for the new Museum:

**PRELIMINARY SPACE REQUIREMENTS SUMMARY
TABLE BY ZONE**

Summary Dedicated Net Square Feet by Zone	Program NSF	% of Total
Zone A	13,880	30%
Zone B	12,800	28%
Zone C	11,400	25%
Zone D	8,270	18%
Total Net SF	46,350	100%

Summary Dedicated Total Net Square Feet	Program NSF	
Total Net Square Feet	46,350	
Grossing Factor as a %	50%	
Total Gross Square Feet	69,525	

ORGANIZATION AND STAFFING

The general model for the new City Museum institution is the “arm’s length” model in which the Museum’s governing Board ultimately reports to City Council. At the outset the Edmonton Heritage Council will facilitate the organizational development of the new Museum institution, after which it will be “spun off” and become a separate organization.

There will certainly be some kind of significant funding relationship with the City. But it is *not* likely that the new City Museum will be operated as a line department by the City of Edmonton.

The Museum is anticipated to require a staff of 22 FTE employees, including its own curatorial staff, for its operation. Although it will certainly require its own curatorial staff, the Museum would maintain a relationship with the City Artifact Centre in terms of collections management and collections development.

In the immediate future, the Edmonton Heritage Council will continue to support and be the facilitator of museum development and establishment, starting with the formation of a Museum Steering Committee that would work towards establishing this independent (arm’s length) organization and legal entity.

SITE OPTIONS AND CAPITAL COSTS

The consultants were asked to prepare two scenarios for the potential home of the Edmonton City Museum:

- The first option for the future Museum entails a renovation of the existing Royal Alberta Museum (RAM) facility. Note that this is not the only repurpose option – the RAM site is used as in this study as an example of a refurbishment. Located in the city's Glenora District, the current RAM building dates from the 1960s. The RAM is expected to vacate its current location around 2017.
- The second option would be to develop a new, purpose-built facility in a central location within the city. Because a site has not yet been selected, the analysis assumes that the new build meets the needs of the Museum, is located close to the Arts District, is accessible via public transit and has ample parking opportunities.

The tables that follow provide an overview of the considerations involved in arriving at project costs for the two options. **It is important to note that there are necessarily some unknowns with regard to Option 1, the cost of refurbishment of the Royal Alberta Museum building.** Because of these unknowns, the costing for Option 2 (a new purpose-built facility) offers greater cost certainty in terms of these projections than the projections for Option 1.

- **Option 1: Refurbishment of the existing Royal Alberta Museum facility (example of a repurpose) -** Capital Cost of \$90,155,000 in projected 3rd Quarter 2017 dollars (not including any costs associated with the existing Artifact Centre).

Capital Cost Projection Summary (Option 1)

14 August 2012

		CENTER	SITEWORK	TOTAL
Gross Floor Area (gsf)		69,270	TBD	69,270
Surface Car Parking Bays		N/A	TBD	0
1.0. Demolition		\$2,350,000		\$2,350,000
2.0. Building cost		\$28,050,000		\$28,050,000
3.0. Specialist equipment allowances				
3.1 Audio/visual/communications (non-exhibit areas)		\$750,000		\$750,000
3.2 Broadcast		\$350,000		\$350,000
3.3 Security		\$1,000,000		\$1,000,000
4.0. Site development/building utilities allowance			\$1,250,000	\$1,250,000
5.0. Design phase contingency	15%	\$4,900,000	\$190,000	\$5,090,000
6.0. General conditions/requirements, overhead and profit	13.5%	\$5,050,000	\$195,000	\$5,245,000
TOTAL CONSTRUCTION COST				
(3rd QUARTER 2012 BID DOLLARS)		\$613/gsf \$42,450,000	\$1,635,000	\$44,085,000
7.0. Construction phase change order contingency	5%	\$2,100,000	\$80,000	\$2,180,000
8.0. Escalation contingency (5 years to start of construction)	18.8%	\$8,350,000	\$320,000	\$8,670,000
TOTAL CONSTRUCTION COST				
(3rd QUARTER 2017 BID DOLLARS)		\$764/gsf \$52,900,000	\$2,035,000	\$54,935,000
9.0. Exhibition cost allowances				
9.1 Interior spaces		\$8,370,000		\$8,370,000
9.2 Exterior/Satellite spaces			Excluded	Excluded
10.0. Furniture, Fixtures and Equipment (FF&E) allowance		\$1,500,000		\$1,500,000
TOTAL CONSTRUCTION COST (including Exhibitions)				
(3rd QUARTER 2017 BID DOLLARS)		\$906/gsf \$62,770,000	\$2,035,000	\$64,805,000

Capital Cost Projection Summary (Option 1)**14 August 2012**

		CENTER	SITEWORK	TOTAL
TOTAL CONSTRUCTION COST (including Exhibitions)				
(3rd QUARTER 2017 BID DOLLARS)		\$62,770,000	\$2,035,000	\$64,805,000
11.0. Design Team/PM/Consultants Fees and Expenses allowance	15.9%			\$8,950,000
12.0. Exhibit Design Team Fees and Expenses allowance	20%			\$1,650,000
13.0. Endowment allowance				\$5,000,000
14.0. Pre-Opening cost allowance				\$1,000,000
15.0. Miscellaneous (Impact fees, Testing/Inspections, Legal/Financing etc.)				\$5,000,000
16.0. Project Contingency	5%			\$3,750,000
TOTAL CAPITAL COST PROJECTION (3rd QUARTER 2019 OPENING)				<u>\$90,155,000</u>
17.0. Allowance for Edmonton Artifacts Centre (per Lundholm Report)				\$24,600,000
(\$19.90m Lundholm Estimate - escalation added 4Q 2010 to 3Q 2017 - 23.57%)				
TOTAL CAPITAL COST PROJECTION <u>INCLUDING ARTIFACTS CENTER</u> (3rd QUARTER 2019 OPENING)				<u>\$114,755,000</u>

- Option 2: New purpose-built facility – Capital cost of \$92,125,000 in projected 3rd Quarter 2015 dollars.

Capital Cost Projection Summary (Option 2)**14 August 2012**

		CENTER	SITEWORK	TOTAL
Gross Floor Area (gsf)		69,270	TBD	69,270
Surface Car Parking Bays		N/A	TBD	0
1.0. Demolition			Excluded	Excluded
2.0. Building cost		\$35,050,000		\$35,050,000
3.0. Specialist equipment allowances				
3.1 Audio/visual/communications (non-exhibit areas)		\$750,000		\$750,000
3.2 Broadcast		\$350,000		\$350,000
3.3 Security		\$750,000		\$750,000
4.0. Site development/building utilities allowance			\$2,000,000	\$2,000,000
5.0. Design phase contingency	10%	\$3,700,000	\$200,000	\$3,900,000
6.0. General conditions/requirements, overhead and profit	13.5%	\$5,500,000	\$295,000	\$5,795,000
TOTAL CONSTRUCTION COST (3rd QUARTER 2012 BID DOLLARS)		\$666/gsf \$46,100,000	\$2,495,000	\$48,595,000
7.0. Construction phase change order contingency	5%	\$2,300,000	\$125,000	\$2,425,000
8.0. Escalation contingency (3 years to start of construction)	10.9%	\$5,250,000	\$285,000	\$5,535,000
TOTAL CONSTRUCTION COST (3rd QUARTER 2015 BID DOLLARS)		\$775/gsf \$53,650,000	\$2,905,000	\$56,555,000
9.0. Exhibition cost allowances				
9.1 Interior spaces		\$8,370,000		\$8,370,000
9.2 Exterior/Satellite spaces			Excluded	Excluded
10.0. Furniture, Fixtures and Equipment (FF&E) allowance		\$1,500,000		\$1,500,000
TOTAL CONSTRUCTION COST (including Exhibitions) (3rd QUARTER 2015 BID DOLLARS)		\$917/gsf \$63,520,000	\$2,905,000	\$66,425,000

Capital Cost Projection Summary (Option 2)**14 August 2012**

		CENTER	SITEWORK	TOTAL
<hr/>				
TOTAL CONSTRUCTION COST (including Exhibitions)				
(3rd QUARTER 2015 BID DOLLARS)		\$63,520,000	\$2,905,000	\$66,425,000
11.0. Design Team/PM/Consultants Fees and Expenses allowance	15.8%			\$9,200,000
12.0. Exhibit Design Team Fees and Expenses allowance	20%			\$1,650,000
13.0. Endowment allowance				\$5,000,000
14.0. Pre-Opening cost allowance				\$1,000,000
15.0. Miscellaneous (Impact fees, Testing/Inspections, Legal/Financing etc.)				\$5,000,000
16.0. Project Contingency	5%			\$3,850,000
TOTAL CAPITAL COST PROJECTION (3rd QUARTER 2017 OPENING)				<u>\$92,125,000</u>

IMPLEMENTATION

Chapter 7 of Volume 2 provides a detailed Implementation Plan, laying out the steps needed to realize the Museum over the next few years. The chapter recommends a series of tasks divided according to several key functional areas:

- Planning and Organization
- Site Selection and Building Design and Construction
- Governance and Organization
- Exhibitions
- Collections
- Programs
- IT Strategy
- Retail
- Marketing and Rentals

The Implementation Plan is also divided into the following three major phases:

- Phase 1 - 2012-2013
- Phase 2 - 2014
- Phase 3 - 2015-2017.

1. INTRODUCTION

1.1 BACKGROUND TO THIS STUDY

The City of Edmonton is one of Canada's fastest-growing big cities. As the capital of the Province of Alberta and one of the most diverse places in Western Canada, the city is home to numerous provincial institutions and agencies. It has a well-developed cultural infrastructure, with numerous museums, galleries, festivals and cultural institutions, and is becoming known for its arts and culture throughout Canada.

Given the growing importance of culture in Edmonton, the Edmonton Arts Council was commissioned by the City of Edmonton to develop a cultural master plan. Completed in 2008, *The Art of Living: A Plan for Securing the Future of Arts and Heritage in the City of Edmonton* lays out the state of culture in the city and makes several recommendations for leveraging and developing culture for the benefit of all citizens.

The Edmonton Heritage Council (EHC) emerged from that plan. A relatively new organization, the Heritage Council is charged with representing the heritage community in the city and increase residents' awareness of their heritage endowment. No less importantly, the EHC is also intended to be a voice for heritage advocacy and for local heritage organizations.

In early 2012 the EHC asked Lord Cultural Resources to assist in achieving two of the immediate tasks given to the EHC in Recommendations #9 and #10 in *The Art of Living* document:

- A comprehensive museums strategy for the City's many museum institutions;
- And the development of a strategy for a new City of Edmonton museum.

The emphasis in this study is to be placed on the proposed City Museum strategy, but these two main planning projects cannot be done in isolation; they are obviously interrelated and co-dependent.

1.2 ORGANIZATION OF THIS CITY MUSEUM DEVELOPMENT STRATEGY REPORT

This process that has led to this report is outlined below:



The Phase 1 Report looked at the context for culture and heritage in the City of Edmonton, especially with regard to the many community museums, the non-profit historical societies and the archival institutions which already exist. Mandate, collection scope and program offerings were the focus in the first round to provide the basis for concept development for the new City Museum. Consultations were carried out in Phase 2, leading to the draft City Museum Development Strategy report delivered in August 2012.

A Comprehensive Museums Strategy report is a companion to this report and presents strategic direction, key initiatives and an implementation strategy for Edmonton's museum sector moving forward.

This report is organized in two volumes as follows:

Volume 1: Institutional and Interpretive Plan

- Volume 1 begins with this **Introduction**;
- **Chapter 2** is a **Contextual and Comparables Analysis** that surveys the context for the new City Museum and discusses the experience of several comparable city museums;
- An analysis of **Potential Markets** is provided in **Chapter 3**;
- **Chapter 4** outlines the **Institutional Plan**, including vision, mission and mandate statements, governance, organization, policy framework, staffing and partnerships;
- An **Interpretive Strategy** for the Museum's permanent collection exhibitions appears in **Chapter 5**;
- And **Chapter 6's Collections Policy Scope** rounds out Volume I.

Volume 2, Facility Strategy, Capital Costs and Action Plan

- **Chapter 1** introduces Volume II of the report;
- **Chapter 2** provides **Principles and Assumptions**
- In **Chapter 3** we provide a **Needs Assessment** which includes the Space Program plus Systems and Standards;
- **Chapter 4** is the **Site Criteria** which aims to assist the EHC with site evaluation;
- An **Options Analysis** is provided in **Chapter 5**, looking at the RAM site (building renovation) and a notional new build;
- **Chapter 6** includes a comprehensive breakdown of the **Capital Costs** involved;
- An **Action Plan** to take the City Museum from its present stage through to opening is outlined in **Chapter 7**;
- Plus a series of appendices that are outlined in the introduction to that Volume.

Appendices to Volume 1 of this Edmonton City Museum Development Strategy report include the following:

- **Acknowledgements** are provided in **Appendix A**;
- **Contextual and Market Data Tables** are provided in **Appendix B**;
- An overview of **Current Collections Policies** can be found in **Appendix C**.

2. CONTEXTUAL ANALYSIS

This section sets the context for the new Museum by examining a number of key museum trends overall, the overall museums marketplace in Canada and the United States, and the recent experience of history, specialized, and community/city and regional museums. The context for museums in Edmonton is also outlined. In addition, the chapter analyzes the situation of three comparable institutions as selected in consultation with the client group. The goal is to identify key trends in city museums, and in museums generally, that may affect the planning for the new Edmonton City Museum.

THIS CHAPTER AT A GLANCE

- The new City Museum should aim to unify the currently siloed narratives represented within the city's 29 existing museums and contextualize them within Edmonton's bigger picture.*** An emphasis on what makes Edmonton the place it is today, and a mandate to explore the factors that play a role in its continued development is what will distinguish the Edmonton City Museum as a cultural attraction.
- Forging partnerships with existing institutions in Edmonton will be essential to the City Museum as it finds its place in the city's museum landscape.*** From a collections perspective, the Edmonton City Museum has an opportunity to draw upon the objects held in many of the smaller museums and in the Artifact Centre, and fill gaps through partnerships and selective collecting. There is also potential here for partnerships with certain institutions to develop joint programming – making the most of the depth of knowledge into various subject areas possessed by museum staff across the city.
- Site should be a major consideration for the future Edmonton City Museum.*** The experiences of the Museum of Vancouver and other comparable institutions suggests that a central, downtown site is crucial to maximize attendance, visibility and relevance

- *The City Museum should adopt a proactive approach towards exploring a culture and a community, through a rotating schedule of temporary exhibitions that explore a breadth of subjects.* The Museum of Copenhagen and Bristol's M Shed provide examples of museums that use temporary thematic exhibitions to fulfill their mission and mandate. Instead of traditional historical and chronological approaches, the Museum of Copenhagen emphasizes contemporary urban issues, including topical and controversial subjects, and M Shed organizes its exhibitions according to broad themes.

2.1 KEY TRENDS IN 21ST CENTURY MUSEUMS

There are a number of trends that are affecting museums and their approaches in the early 21st century. These trends include:

- **Multiple perspectives for the visitor:** an objective and singular story of the past delivered by a professional curator is giving way to multiple perspectives and viewpoints from lay people and professionals alike. In this context, visitors would be able to understand the story of the Edmonton from the perspectives of aboriginals, city leaders, newcomers, workers, and so on – from a variety of historical eras up to the present.
- **Personal Voice:** With advances in technology, digital media and “rich” media (media that allows for multiple levels of communication), it has become increasingly easier for people to tell their own stories in their own voice — whether as blogs, articles, video, or audio. It has also become easier to store and access these first-person voices.
- **Visitor interactivity:** Visitors are interacting with museum content in a number of ways in keeping with their own individual “social media” behaviours (as captured by the “social technographics” profile tool developed by Forrester Research).¹ These profiles include interactions such as:
 - Creators who produce content, upload videos, write blogs;
 - Critics who submit reviews, rate content, and comment on social media sites;

¹ Forrester Research Inc. “Social Technographic Defined 2010,” (Forrester Research Inc., n.d.) <http://www.forrester.com/empowered/ladder2010>

- Collectors who organize links and aggregate content for personal or social consumption;
 - Joiners who maintain accounts on social networking sites like Facebook and LinkedIn; and
 - Spectators who read blogs, watch YouTube videos, and visit social sites.
- **Personal Connection:** This is the importance of maintaining and building a relationship with the past through accessing the memories, memoirs and mementoes of family members or acquaintances who were there, or via personal experience related to a major historical event (i.e. remembering where you were in 1988 when you heard that Wayne Gretzky had been traded). Through finding the personal connection across generations and geography, the experience becomes relevant to the lives of visitors. Personal connections can be made between visitors in the present also, and maintained through social networking sites, creating on-line and actual communities for museums.
 - **A Centre for Community:** Social capital (our connections with social networks that provide us with support and inspiration) is often formed in physical places like churches, community centres, public libraries and also museums. In these places, where people congregate out of choice, people develop relationships with others within a broader network. While many fear that social media and virtual communities have, in many ways, started to become a substitute for face-to-face interaction, research shows that social networks actually encourage it. This trend would seem to be particularly relevant to the proposed Edmonton City Museum, which could be positioned as a place for the community to congregate and, via museum-facilitated programs, exhibitions and events, “discuss” issues of relevance to the city and the community.

2.2 THE CONTEXT FOR CANADIAN MUSEUMS

Results from a recent Canadian Museums Association survey of 1,000 Canadians across the country reveal that Canada in general is a museum-going society. Consider the statistics²:

- 56% of respondents visited a museum more than once a year;
- 57% took an out-of-town visitor to a local museum;
- 78% were satisfied after visiting museums;
- 91% agree that museums provide us with a valuable learning experience about our collective heritage as Canadians; and
- 88% believe that museums expose and provide us with a valuable learning experience about other cultures around the world.

Museums, and the “free-choice learning” they offer, are regarded as an attractive leisure activity in the 21st century knowledge economy where museum attendance is considerably higher than it was a generation ago.³ But the degree to which Canadians enjoy or frequent various types

² Innovative Research Group, Inc., *Canadian Views on Museum Funding*, (Prepared for Canadian Museums Association, January 2008). <http://museums.ca/inc/file.inc.php?id=199>

³ John Falk discusses the importance of viewing museums as one leisure option among many competing choices. He argues that museum attendance continues to be strong because museums appeal to the increasing demand for ‘free choice learning’. But he cautions that this role is also being played by other institutions and museums need to work harder to attract and retain their visitors. See John Falk, *Identity and the Museum Visitor Experience* (Walnut Creek, CA: Left Coast Press, 2009).

of museums, particularly in relation to other cultural leisure activities, is varied.

2.2.1 DATA FROM STATISTICS CANADA

Statistics Canada conducts periodic “Heritage Surveys” which include all types of museum-related institutions including history museums. The latest available survey was released in March 2011 and includes data from 2009; the survey reports sources of funding for museums in Canada. As noted in the table below, the 2009 Heritage Survey data indicate an average of about 37% of the average museum operating budget from earned sources, 11% from contributed/private and 53% from government sources. The trend is toward less reliance on government and more on earned and contributed sources. ***This means that new museums such as the Edmonton City Museum must be planned from the outset with revenue generation in mind.***

Sources of Operating Income	Heritage Survey 2009	Heritage Survey 2007
Earned	36.7%	36.2%
Private/Contributed	10.8%	11.8%
Government	52.5%	52.0%
Total	100%	100%

2.2.2 COUNCIL FOR BUSINESS AND THE ARTS IN CANADA SURVEY

The following table is from the 2008/09 Survey of Public Museums and Art Galleries conducted by the Council for Business and the Arts in Canada (CBAC). The CBAC data

are of a relatively small sample of 27 public museums and skewed by the large size of some of the specific participants, including Canada’s national museums. The data also rely on reported average figures and assume that the data were accurately provided by all participants, which is not necessarily the case. Key findings and potential implications for the future Edmonton City Museum are as follows:

- **Visitors per Net Sq. Ft. Exhibition Space:** The average for public museums in Canada shown in the following table is about 2.7. The large majority of museums in the survey sample are charged admission institutions.
- **Admissions Revenue per Visitor:** The data for the Canadian museums surveyed indicate an average of \$4.56 per visitor in admissions revenue. When planning all new museums, recommended levels of revenue generation from admissions must be balanced against the need for admission charges to be realistic in the local marketplace. As will be seen in Chapter 3, admission charges should be less of a barrier in the Edmonton market due to its relatively high levels of per capita income.
- **Staffing and Volunteer Levels:** The average staffing level is 61.1 FTE and the average number of volunteers is 179 for the public museum sample of 27 institutions.
- **Sources of Operating Income:** The average figure for the 27 public museums in the sample is about 20% earned income – significantly lower than the Statistics Canada data cited above. The amount from donations/private sources averages 3% and the average from government sources is 77%, higher than the 53% government funding reported in the Heritage

Survey above. This is largely because the CBAC data are skewed by the larger national museums of Canada in the relatively small museum sample.

	Public Museums
Sample Size	27
Average Size of Exhibition Space (net sq. ft.)	64,069
Average On-Site Attendance	172,882
Average Visitors per Sq. Ft. Exhibition Space	2.70
Average Number of Memberships	1,273
Average Revenue from Admission Fees	\$789,077
Admissions Revenue per Visitor	\$4.56
Average Operating Revenue	\$9,797,095
Average % Earned	19.6%
Average % Private	3.0%
Average % Government	77.4%
FTE staff (assumes pt at 0.33)	61.1
Avg. Volunteers	179

Source: Canadian Business for the Arts Annual Survey of Public Museums & Art Galleries 2008-2009.

2.3 BENCHMARKS FROM OTHER CANADIAN COMMUNITY AND REGIONAL MUSEUMS

We have reviewed available benchmark data regarding five community museums and one regional museum in Canada:

- Museum at Campbell River, BC
- Museum London, ON
- Museum of Vancouver, BC
- Peterborough Museum and Archives, ON
- Richmond Museum, BC
- St. Catharines Museum, ON

All might be broadly understood as “city museums” and most are located in downtown areas, as is the norm for community/city museums in both Canada and the United States.

A detailed data table is provided in **Appendix B** – see Table 1: Comparative Canadian Community Museums – Data from Canadian Business for the Arts 2008-09 Survey (page B-2).

Some highlights from the data:

- **Mandate and Funding:** All but one of the six selected museums has a community/city mandate and all but one receives local funding from the municipality in which it is located. The exception is the Museum at Campbell River where the mandate extends to northern Vancouver Island which enables it to receive not only local funding from the City of Campbell River, but also from the Regional District of Strathcona (while currently only \$2,500 per year from the Regional

District it is still an important symbolic level of support that is expected to grow in the future).

- **Admission Charges:** Whether to charge admission is an important consideration in Edmonton. Only two of the six analyzed here have fixed admission charges. The others offer free admission or suggested admissions/donations.
- **Attendance Levels:** These vary widely, but the data indicate that community/city museums tend not to be mass market attractions and that a sense of realism is needed regarding the extent of the potential attendance for the new museum in Edmonton – particularly given the existence of major provincial institutions in the city and significant competition for leisure time. Noteworthy is that the highest attendance is reported by the Museum London, which offers admission by donation and which combines a history museum with an art gallery in one building. Conversely, the \$12 adult admission charge at the Vancouver Museum may be perceived as too high and helps to explain why its attendance is not higher than 60,000 annual visitors.
- **Memberships:** Even though four of the six museums do not have fixed admission charges, all but one have membership programs. This is an indicator that there are opportunities for a membership program provided the incentives are properly thought through and marketed, whether or not the museum has fixed admission charges.
- **Operating Budgets:** These vary widely, with the highest at Museum London (over \$3 million per year) and the average about \$1.3 million.

- **Sources of Operating Revenue:** These also vary, but what is noteworthy is that at just over 18% of total operating expenses, average earned revenue is significantly lower for these community and city museums than the national average (which is about 31% according to Statistics Canada's Survey of Heritage Institutions). Some do very well – such as the Campbell River Museum – but some have very low levels and only the Museum of Vancouver approaches the average for Canadian museums overall.
- **Staffing and Volunteer Levels:** With the exception of the multi-museum Museum London and the Museum of Vancouver, staff levels are relatively modest.

2.4 BENCHMARKS FROM THE UNITED STATES

Although it is in its early conceptual stages, it is clear that the new City Museum will not fit exactly into any particular museum type or category. But, were it located in the U.S., it is likely that the Edmonton City Museum would be classified as both a history museum and a specialized museum by the American Association of Museums which gathers data according to museum type. These museum types are:

- Art Museum
- Children's or Youth Museum
- General Museum
- Historic Home or Site
- History Museum or Historical Society
- Living Collections
- Natural History or Anthropology Museum
- Science or Technology Museum

- Specialized Museum

This section reviews data for history and specialized museums, among others, which will provide additional input to the development of the concept and the operational recommendations to come later in the study.

The following is an overview of the US museum marketplace based on 2009 survey data from the American Association of Museums (AAM), with an emphasis on the performance of history and specialized museums⁴. Comparable data do not exist for Canadian institutions; nevertheless, the data have relevance for the Canadian context.

Detailed data tables are provided in **Appendix B** (Table 2: Data from American Association of Museums – 2009 Financial Information Survey, page B-3).

Attendance

Compared to other museum types, history museums and historical societies attract the least number of visitors (10,000 median). This can be attributed to the fact that there are more history museums and small community museums than other museum types, which can skew averages lower. There is also a perception that one history or community museum is the same as the next, and that after having been to one, there is little reason to go to another. *The Edmonton City Museum will not be a “history museum” per se but may be perceived as such by the public. It will have to present a compelling story and visitor experience to counter these perceptions.*

Specialized museums draw a median of only 22,000 because they tend to have their strongest appeal to enthusiast markets. Substantially higher attendance is achieved by science museums/centres (357,103) in part because figures for science museums are more likely to include attendance at large format theatres or planetariums, or both, but also because these types of institutions tend to be more popular with young families and school groups. *The data suggest the need for the Edmonton City Museum to develop varied ways of interpreting Edmonton’s history – such as through the lenses of science, technology, etc – if it is to maximize its potential attendance.*

Admission

Not every museum charges admission. About 59% of the respondent museums charged an admission fee, with science museums/centres (96%) more likely to charge than history (49%) or specialized museums (57%). The average adult charge at science museums (\$10.00) was substantially higher than the \$7.00 overall average and the \$5.00 for history museums again because science museums are more likely to include large format theatres, planetariums, or both. The \$7.00 charge for specialized museums is higher than average because an enthusiast market is generally willing to pay a higher price to satisfy that enthusiasm. *The Edmonton City Museum will need to introduce admission charges consistent with the visitor experience offered and the length of stay to offer good value for time and money spent, as well as the overall museum admission charge environment of Edmonton.*

⁴ Elizabeth E. Merritt and Philip M. Katz (eds.), Museum Financial Information 2009, (Washington: The AAM Press, 2009). Note: Due to rounding, percentages may not add up to 100.

Sources of Operating Revenue

The average US museum generates approximately 28% of its operating income from earned sources, 37% from private sources, 12% from endowments and 24% from government sources. In Canada, averages are similar from earned sources but much higher for government (roughly 55%-60% on average) and significantly lower from private sources (perhaps about 10%), with income from endowments negligible in the Canadian context.

Collections Care Costs

Largely due to their collections and collection stewardship responsibilities, history museums have a relatively high cost per visitor, at \$26.73 per visitor compared to \$15 for living collection or children's museums. ***This is an important consideration for any new museum that is considering becoming a collecting institution.***

History museums spend 8.5% of their operating budgets on collections care compared to 10% for specialized museums. Institutions with collections care responsibilities tend to require higher staffing and other operating cost requirements. While the decision to actively acquire and preserve collections has not yet been addressed, the data suggest that limiting the size of the collection can help to control total operating costs and thus operational sustainability. ***If it is to become a collecting institution, the Edmonton City Museum must consider ways and means of leveraging collection-sharing partnerships with existing museums in the city to keep costs as low as possible.***

Marketing Budgets

Marketing budgets of history museums and historical societies tend to be lower than average. History museums on average allocated about 2% (\$0.50 per visitor) of their operating budgets to marketing compared to an overall museum average of about 4% (\$1.29 per visitor) – in many cases reflecting the need to focus resource expenditures on collection care and other functional areas. Specialized museums spend more on marketing, at \$1.00 per visitor.

2.5 EDMONTON'S MUSEUM CONTEXT

As a major city and the provincial capital, Edmonton is home to a large and established museum and cultural community. With its many community museums, non-profit historical societies and archival institutions⁵ plus a wide range of festivals, visual arts and crafts, performing arts and other events, Edmontonians are offered a wide range of cultural options.

Pivotal to the success of the Edmonton City Museum is the way in which it is able to locate itself within this cultural landscape, and contribute to (or coordinate) the social, historical, cultural and artistic conversations already taking place. To help place the new Museum, this section provides a brief overview of the context for culture in the city, with a view to exploring potential niches or gaps for the new City Museum to occupy.

Previous reports have reviewed the mandates, facilities, collection, programs and funding of museums and heritage sites in the city. This section will draw upon information from the Alberta Museums Association website and the J. Ross & Associates report titled Edmonton's Heritage Community: An Environmental Scan, prepared for the Edmonton Arts Council in 2007.

⁵ Edmonton's Heritage Community: An Environmental Scan for the Edmonton Arts Council, J. Ross & Associates, 19 May 2007.



Alberta Aviation Museum

Overview – Museum Scope and Programs

There are 27 museums registered with the Alberta Museums Association (AMA), and 14 museums accredited by the AMA. The AMA defines a museum as:

“a non-profit making, permanent institution in the service of society and of its development, and open to the public which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment, material evidence of people and their environment⁶.”

Being accredited by the AMA through its Recognized Museum Program, upon submission of an application, indicates that the museum meets a number of professional standards and criteria, and demonstrates its commitment to its visitors and its public trust responsibilities.

⁶ Recognized Museum Program, Alberta Museums Association website: <http://www.museums.ab.ca/what-we-do/recognized-museum-program.aspx>

Table 3: List of Major Museums in Edmonton, included in **Appendix B** (page B-5), summarizes information on some of these museums in Edmonton in terms of their mandate, collection scope and their public and educational program offerings. The institutions reviewed are:

- Alberta Aviation Museum
- Alberta Railway Museum
- College and Association of Registered Nurses of Alberta Museum and Archives
- Edmonton Power Historical Foundation
- Edmonton Public Schools Archives and Museum
- Edmonton Radial Railway Society
- Fort Edmonton Park
- John Walter Museum
- Loyal Edmonton Regiment Museum
- Royal Alberta Museum
- Telephone Historical Centre
- Ukrainian Canadian Archives and Museum of Alberta
- Ukrainian Women's League of Canada Museum of the Edmonton Eparchy
- University of Alberta Museums

It is important to note that only museums that are located in Edmonton are included in the analysis. A number of institutions have been omitted either due to their location outside of Edmonton, or due the nature of the institution:

- Multicultural Heritage Centre, Stony Plain
- Musée Heritage Museum, St. Albert
- Musée Morinville Museum, Morinville
- Stony Plain & Parkland Pioneer Museum, Stony Plain
- Strathcona County Museum and Archives, Strathcona County
- Muttart Conservatory, Edmonton
- Valley Zoo, Edmonton

In addition to the AMA-recognized institutions, the table considers the Alberta Aviation Museum and the Loyal Edmonton Regiment Museum. These museums hold significant collections that tell of specific histories that may be of relevance to the new City Museum.

From this overview, it will be possible to see what themes and stories are told by which institutions, and in what ways. An overview of the themes and subjects currently explored in existing museums in Edmonton will guide the articulation of the Edmonton City Museum's mandate. Please see Appendix B for detailed data.

Mandate

Most of Edmonton's museums are specialized affairs and exhibit the characteristics of specialized museums. Typically they focus on aspects of Edmonton or Alberta history; aviation, railways, nursing, telecommunications, the military, education and the like. *It is notable that almost none of the museums have a mandate of exploring more recent history and events in the city or province, or the broader issues related to urbanism or urban identity.* All are "traditional" museum institutions.

The Edmonton City Museum's mandate should not overlap with what exists – rather, as a potential hub within a museum network, it should complement the efforts of these organizations. ***The new museum should aim to unify these currently siloed narratives and contextualize them within Edmonton's bigger picture, and continue to chart the city's evolution into its current urban shape and form. An emphasis on what makes Edmonton the place it is today, and a mandate to explore the factors that play a role in its continued development is what will distinguish the Edmonton City Museum as a potential cultural attraction.*** How this should be done depends very much on the chosen concept model.

Collections

Most of these are collecting institutions. The Royal Alberta Museum and the University of Alberta Museums have the largest and most extensive collections by far, but these do not focus on Edmonton in any significant way; for example, the scope of the University of Alberta Museums is not limited by province or country. Fort Edmonton Park and the City Artifact Centre by extension are perhaps the sources with the most relevant artifacts for the new museum's purpose. Earlier reports and our observations indicate that there are limitations on the collections held by the majority of institutions, in that the artifacts reflect Edmonton history only until the 1950s, and unevenly at that. Nevertheless, there are collections present in the city, and ***the Edmonton City Museum has an opportunity to draw upon the objects held in many of the smaller museums and the Artifact Centre, while filling in gaps via partnerships and selective collecting.***

School and Public Programs

A number of museums surveyed here offer curriculum-based programs for school groups. Programs at the John Walter Museum and Fort Edmonton Park, for example, focus on history-related educational activities, while the Alberta Aviation Museum, Edmonton Public Schools Archives and Museum and the Loyal Edmonton Regiment Museum offer more subject-specific curriculum links based on their areas of specialty. The Edmonton City Museum may have a difficult time attracting school groups due to the fact that the best fit with the curriculum is provided by programs in museums such as the Royal Alberta Museum and Fort Edmonton Park. ***The museum will need to forge distinct links with Edmonton school curricula to provide students and teachers with a different and unique approach to familiar subject areas – some possibilities are explored in Chapter 3.***

The majority of the museums here offer exhibitions and tours, with some extending their public programming to include adult education and lecture series, family activities, history courses, and sleepover programs. ***There is potential here for the museum to partner with certain institutions to develop joint programming – making the most of the depth of knowledge into various subject areas possessed by museum staff across the city.***

Festivals

Edmonton has a history of supporting festivals (it has hosted the world's second-largest Fringe theatre festival for over 20 years), and is formally branded as a "festival city". This is a point of pride amongst Edmontonians, as reflected by the enthusiastic comments and contributions of Visioning Session participants. There is a sense of increased excitement and anticipation of these festivals, and a general perception that they are enriching, enjoyable experiences for residents.



Edmonton International Fringe Theatre Festival

There are at minimum 30 festivals in Edmonton and region each year and, as described in the Festival City brochure and website, cover a great variety of themes. Festivals continue during the winter months – the Deep Freeze, Ice on Whyte, and Silver Skate festivals embrace the city's northern characteristics and offer skating, snow sculptures and other heritage activities. Athletes and/or their supporters can participate in Olympic Qualification tournaments, triathlons, the Edmonton International Athletics Festival or the Donovan Bailey Invitational. Theatre lovers and improv fans have many festivals to choose from – Wildfire Improv Festival for young talent, to cutting edge performance at the Canoe Theatre Festival to North America's longest-running Fringe Festival.

Cultural parades and celebrations involving Edmonton's Chinese, Sikh, Aboriginal and Turkish communities highlight the city's diversity. Choirs, symphonies, hip hop artists, and song of all kinds are showcased in many more events and festivals in venues across town. And for the most part, these festivals and events are intended for the whole family, from young ones through to senior citizens.

With this level of large-scale organized cultural activity taking place in Edmonton, it becomes apparent that there is a healthy appetite for unique experiences for residents. *Many of the existing festivals may be considered strategic fits for the Edmonton City Museum, and partnerships should be investigated. Should the museum choose to pursue a distributed museum approach, doing joint programming in collaboration with organizers of carefully selected festivals is one way to expand the audience for the museum while fulfilling its mandate to reach as many Edmontonians as possible.*

2.6 COMPARABLE INSTITUTIONS

A more detailed consideration of the experiences of four institutions comparable to the future Edmonton City Museum is included below. This information was gathered through a combination of interviews, market/financial or facility surveys and online research.

2.6.1 MUSEUM OF VANCOUVER (MOV), VANCOUVER, CANADA

"The Museum of Vancouver's vision is to hold a mirror to the city and lead provocative conversations about its past, present and future."

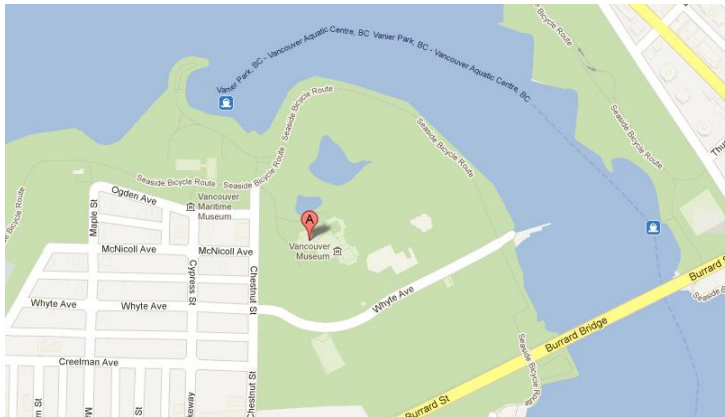


The Museum of Vancouver (MOV) attracts about 60,000 visitors per year. *On the one hand, this relatively low figure is believed by management to reflect a site that is isolated from the vibrancy of the central city and the limited capital reinvestment in the facility as it seeks to relocate from the site.* On the other hand, co-location of the MOV with the HR MacMillan Space Centre helps boost attendance which might be even lower if this were not the case, and its location near the Maritime Museum helps to boost attendance from tourists who come to see the RCMP vessel *St. Roch*. The Museum is considering a move and the existing site of the Vancouver Art Gallery is viewed as a potential site for the Museum of Vancouver and is deemed to be appropriate given its central location in the heart of the city and the historic origins of the building as a courthouse. *Site is a major issue for the future Edmonton City Museum, with the experience of this and other comparable institutions suggesting that a central, downtown site is crucial to maximize attendance, visibility and relevance.*

The market for MOV is about 54% residents, 31% tourists and 15% school groups – which indicates a lower percentage of residents and a higher percentage of tourists than might be otherwise expected in a city museum which again may be due to the co-location of the MOV with the Maritime Museum. As noted above, the adult admission charge is \$12.00, which may be part of the reason why attendance from residents (and thus overall attendance) is lower than might be expected, despite innovative exhibitions and programs that are geared toward the city's residents. The Museum reports only about 850 memberships.

MOV operates with a staff of 18 full-time and 5 part-time personnel. With summer students and others the total is 25 FTE. Its operating budget is about \$2 million, of which 32% is earned 4% private and 64% from government sources, mostly the City of Vancouver. The Museum has no endowment to support operations but does generate significant earned revenues from rentals, with a capacity of about 100 persons seated at round tables per function. The rentals business at MOV yields about \$116,000 per year, or about 6% of total operating revenues and helping to account for MOV's very good earned revenue performance (which is the second-highest of all community/city museums analyzed in section 2.2, above).

The Museum is closed on Mondays except during July and August. Thursday evening openings to 8 p.m. are offered on a year-round basis – unusual for this museum type and more usually seen almost exclusively in art museums.



2.6.2 MUSEUM OF LONDON, LONDON, UK

"Our mission is to inspire a passion for London and a passion for learning. We do this through increasing public awareness, appreciation and understanding of London's cultural heritage, its people and its stories."



The Museum of London opened in 1976, when the Guildhall Museum (opened 1826) and London Museum (founded 1912) amalgamated. It is located near the city's financial district as part of the Barbican's complex of buildings, and remains of the Roman London wall which once demarcated the city's boundaries can be seen from the site. The Museum completed a major expansion in May 2010 which comprised 4 new galleries, called the Galleries of Modern London. Admission is free.

Its second public site, The Museum of London Docklands located in Canary Wharf, opened in 2003 with a mandate to explore London's port history, the London river and the development of the docklands through to present. Admission here is also free.

The Museum is a social and urban history museum, with strong archaeological interests. It consists of approximately 1 million objects in the core collection, with 6 million additional archeological finds. The Museum's website describes its collection as reflective of the collecting practices of the Guildhall Museum, the London Museum, the Museum of London and the Museum of London Docklands. Prior to amalgamation, the focus was on antiquities, curiosities and other items that represented London's distant past – a very broad scope that included ephemera, theatrical material and collections donated by benefactors. Following the 1976 opening of the Museum, the focus turned to collecting artifacts of contemporary London. Change in the city was documented through photographs, oral history and 'working objects' from recently closed firms and offices. At present, "collecting aims to reflect the character of contemporary London, in particular its ethnic and social diversity⁷", and the Museum is becoming the place where Londoners want to donate their prized objects, and record their life story in their extensive oral history collection.

⁷ History of the Collections, Museum of London website: <http://www.museumoflondon.org.uk/Collections-Research/About-the-collections/History-of-the-Collections.htm>

According to their 2010-2011 Annual Review document, The Museum welcomed 493,046 visitors, and the Museum of London Docklands had 178,925 visitors that year. During the same year, 159,640 people participated in their learning programs. This is an example of a successful city museum. In 2010-2011, their total operating revenue was £32,053,000, of which £2,155,572 was fundraising revenue. Their total operating expenses were £24,034,000.

Museum of London is jointly funded by the City of London and the Greater London Assembly (GLA), and these two main funders contributed 59% of the Museum's regular voluntary funding. Additional funds were contributed by the Heritage Lottery Fund and the Museums Libraries and Archives Council (MLA). Income from archaeological services provided by Museum of London Archaeology accounted for around 20% of the Museum's income for 2010/11. Additional income is raised through commercial trading activities (retail, venue hire and catering), philanthropic donations and corporate sponsorship.

Also notable is that the Museum of London participates in the delivery of the Renaissance London program of investment in museums across the city. As a leading partner, they provided over 600 museum staff and volunteers with free training in object handling, information and record management, customer care and other subjects, in keeping with the program's aim of sharing best practice, developing skills and building capacity of the city's museums⁸.

⁸ The foregoing partnership, governance, financial and attendance information all sourced from the Museum of London 2010-2011 Annual Review: <http://www.museumoflondon.org.uk/Corporate/About-us/ReportsPolicies/Annual-reviews.htm>

This role of being a key node in a service-delivery network is a model to be considered by the Edmonton City Museum as it seeks to distinguish itself from - yet support - its neighbour institutions.



2.6.3 MUSEUM OF COPENHAGEN, COPENHAGEN, DENMARK

"The Museum of Copenhagen wishes to kindle a desire for knowledge of the city, its past, present and future, by stimulating public curiosity and delight in discussing matters concerning the capital. The Museum aims hereby to present Copenhagen as a modern metropolis with a living, dynamic, relationship to its cultural heritage."



The Museum of Copenhagen was founded in 1900 and was housed within City Hall. In the 1950s, the Museum was relocated to the former facility of the Royal Shooting Society in Vesterbro, a neighbourhood just outside Copenhagen's city centre. Admission ranges from 10 Danish Kroner (Dkk) to 20 Dkk.

Overall Approach

Historically the Museum of Copenhagen focused on municipal institutions and presented a rather static, chronologically-ordered view of the city's development. Important city institutions, prominent leaders, and major events in the city's history were the focus, and the Museum was poorly attended in comparison to the other major institutions in the city.

The Museum has recently undergone a fundamental shift, focusing on temporary and thematic exhibitions and programming, yielding an almost 100% increase in visitation over the past two years. The line between "permanent" and "temporary" exhibitions has been blurred and the Museum's operating model emphasizes flexibility and change – as discussed during the Visioning Workshop for the Edmonton City Museum.

The Director observed that chronological approaches to exhibitions can be difficult for non-specialized audiences and newcomers, and that the concept of a permanent exhibition no longer holds. The turnover of knowledge these days is too rapid, and permanent exhibitions become outdated too quickly. Under its new direction, the Museum is better able to respond to and address current concerns and subjects.

The Museum of Copenhagen has eschewed traditional historical and chronological approaches and has embraced contemporary urban issues, including controversial issues.

This is a story- and theme-driven (as opposed to collection-driven) approach which allows greater connections to be made between the various communities in Copenhagen and the place itself. It was noted that this thematic approach helps the Museum explore what it means to be a Copenhagener in the context of demographic shifts and increasing immigration, and work to develop an identity that is forward-looking. ***Edmonton's city museum can learn from this proactive stance on defining a culture and a community, and consider a temporary rotating schedule of exhibitions that explore a breadth of subjects.***

Collections

As a longstanding institution, the Museum does hold collections and is responsible for an archaeological program that assists collection growth. Its collection is essentially a history collection – initially documenting municipal history and art in its early days, to focusing on the public and cultural history of Copenhagen. Artworks are present, but the Museum no longer collects art. There is an extensive photography archive which is used for museum programs and exhibitions.

The Museum's Director pointed out that a city museum's collection is rarely a major draw; collections can be used as context for themes and stories, but the collections on their own are unlikely to be the main motivator for visitation. This is certainly the case in Copenhagen, where the important national treasures held by the major Danish museums do motivate people to visit, but where the weaker collections held by the Museum of Copenhagen do not. But the lesson for Edmonton is that relevance, themes and stories of the city will be a more important motivator for attendance than the objects *per se*.

Governance and Staffing

The Museum's 125 staff fall under three departments: Operations and Administration, Antiquarian or Public Outreach. The largest of the three is the Antiquarian department at 67 staff members (the Museum has responsibility and input to the heritage designation and listing process in the city, as well as a major archaeological program). Some 55 staff are assigned to the Archaeology division of the Antiquarian department, indicating the size of this program – and indicating that the actual operating staff of the Museum is not as large as it might first appear. A \$30 million grant awarded to the Museum's archaeological activities has bolstered staff numbers in this area, but as the program wraps up staff hires should even out in other departments as well.

As a line department of the City of Copenhagen, the Museum is funded primarily by the City, with a small national government subsidy. In principle they are governed by a Board, but the Board is actually the city's Council of Culture and the Museum, the Board and the City sometimes find themselves in conflict, particularly over heritage designation issues – an awkward situation given that all are ultimately city employees. While a line department situation ensures a steady stream of annual funding, staff advise that a greater degree of independence as an institution would be desirable.

Site and Facility

The Museum of Copenhagen is not located in the heart of the city, which has had a direct impact on its visibility and its attendance. ***According to our interview with the Director, it is important for city museums to physically be in the city centre, and not in a neighbouring area –city life and centrality are key to a vibrant city institution,*** and accordingly the Museum of Copenhagen is currently considering a move into the historic city centre. Its location in a re-use building is also an issue here; the Museum is housed in a designated 18th century building which limits what staff can do with the spaces within.

2.6.4 M SHED, BRISTOL, UK

"For the first time, Bristol has a museum dedicated to telling the amazing history of the city, through the objects and stories of the people who have made the city what it is today."



M Shed opened in May 2011 in a 1950s transit shed on the "wrong side of the water" in Bristol, UK. The transit shed was in use as part of Bristol's working docks until the 1970s, when it became the Bristol Industrial Museum. The Bristol Industrial Museum was later closed in 2006 to make way for a new city museum that was anticipated to double exhibition space and have more objects on display⁹. Originally thought to attract 250,000 visitors during its opening year, M Shed exceeded all expectations by rounding out their first year of operations with 700,000 visitors.

⁹ BBC News, "Final Day for Industrial Museum", 2006: http://news.bbc.co.uk/2/hi/uk_news/england/bristol/somerset/6092306.stm

Admission to M Shed is free which is always a major factor in terms of attendance, and certainly an important reason for its success in this regard.

Overall Approach

M Shed positions itself as a starting point, equipping visitors to explore the city itself. *It is a gateway through which visitors can be introduced to a variety of subjects and themes related to Bristol, and be directed to the many city trails to be discovered outside the museum.*

M Shed is one of four other museums run by the Bristol City Council. These other museums are more traditional in nature, and so the city museum was intended to be a new kind of museum that deals with contemporary and future issues. M Shed actively "signposts" to the other public and private museums in the city and points visitors towards other museums for more specialized information. However, it was noted that the museum needs to communicate this strategy more effectively – some visitors do still expect to see lots of information on the trains and cars that used to be housed in the Industrial Museum.

Although staff were initially concerned about abandoning a chronological approach, a thematic approach to exhibits ultimately was adopted. However, the ground floor gallery does feature a chronological orientation through the exhibit "Expanding Bristol", which covers the city from 1,000 years ago through to the present day. This exhibit incorporates large-scale photographs, historic maps digitized to show what the place looked like in the past, and artifacts. Tactile maps for the visually impaired are also included.

M Shed has three main permanent exhibition galleries, and two temporary galleries. The three main exhibitions are focused on the three themes:

- Bristol Places – movement about the city, how war transformed the city, the location of power, from City Council to merchant traders.
- Bristol People – how people of Bristol have challenged authority over time, its role in the trans-Atlantic slave trade (this gallery is more reflective than the rest), creators of industry, how Bristolians celebrate over time.
- Bristol Life – a more intimate look at the lives of Bristolians. Looking at every day themes such as integrating, getting married, and difficult life stories.

First-person interpretation is used throughout all three galleries. Quotations from citizens feature prominently, as do oral histories – M Shed aspires to be the recognized centre of oral histories in the city.

M Shed will host travelling exhibitions and curate temporary exhibitions. Their temporary gallery is 300 sq. m and will generally house up to four exhibitions a year. During the planning stages, it was decided that M Shed would not turn over temporary gallery space to community groups. ***Instead, M Shed committed to changing their permanent exhibits every three years by 10%, working with the community, to better reflect and represent the changing city.***

Governance and Staffing

M Shed is operated by Bristol Museums, Galleries and Archives, the museums and archives service provided by Bristol City Council. Staff are shared throughout the other five institutions under their care, including curators, administrators, technicians, etc.

Collections

Collections are at the core of M Shed's program. Collecting is focused on the art, objects, photographs and digital recordings that reflect life in Bristol, both in the past and today. The emphasis is always on conveying the personal experience, and M Shed actively records recollections and stories on digital media, for archival and exhibition purposes. M Shed collects historically significant objects, as well as more contemporary material that Bristolians might have personal connections and that tell a story.

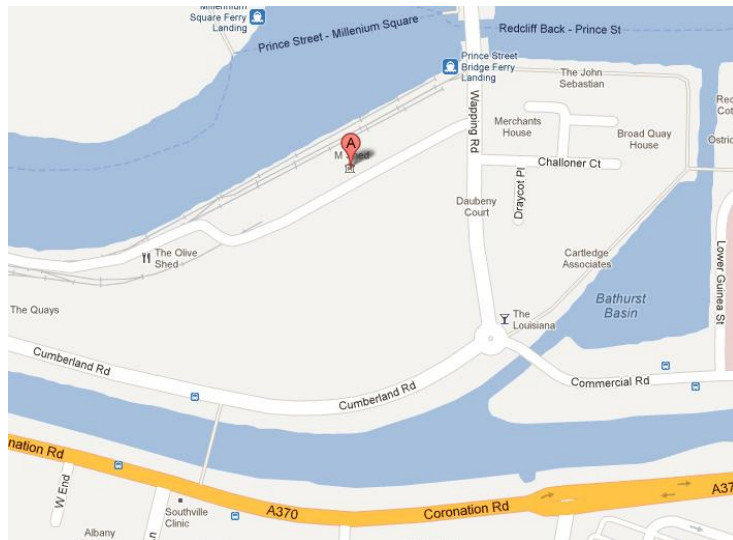
M Shed sees community members as collaborators, and collecting is done in consultation with the public. The Bristol community is frequently asked to assist in decision-making about what is important to collect, preserve and display at M Shed.

Site and Facility

M Shed's location is essential to its mission and its potential for success. Previously considered very industrial and unwelcoming, the docks have been transformed into a publically accessible, intriguing place that retains its authenticity as an historic site. According to our interview, M Shed staff wanted to bring people around to this other side of the docks, as this past forms such an integral part of the Bristol character. It was a way to reacquaint the people of Bristol with their city's past.

As the Bristol Industrial Museum, the facility was basically an enclosed brick building with no connections made with the world outside. M Shed opened up this structure and allowed people to see their city from new perspectives. M Shed has installed glass windows, and visitors are able to access the roof for unique views looking into the heart of the city.

Preserving the character of the 1950s docks was a priority. M Shed restored 4 electric cranes that were used at the wharf to working condition, and has them permanently stationed outside the museum. Rounding out the working exhibits, M Shed also has a small steam train and 3 boats that take visitors around the docks.



3. POTENTIAL MARKETS ANALYSIS

This chapter assesses the potential markets for the proposed Edmonton City Museum. Along with the contextual and comparables analysis in the previous chapter, this assessment will provide input to the concept to come later in this report.

The Potential Market Analysis includes a review of:

- The potential resident market;
- The potential school market; and
- The potential tourist market for the Edmonton City Museum.

THIS CHAPTER AT A GLANCE

- As Edmonton's suburban population is projected to increase in coming years, the Museum will need to develop strategies that include the significant and growing populations that live in the region outside of the city, appealing to suburban dwellers as well as those in the downtown core. ***The Museum must ensure that even those outside of the city centre feel a sense of ownership of and access to the institution.***

- The Edmonton City Museum must develop a ***strong identity and unique, powerful visitor experiences to maintain the interest of those who are most likely to be repeat visitors – residents.*** Residents also link the Museum to tourists, as they suggest things to see and do to those who come to visit them.
- ***The Museum has the potential to play a key role in the welcoming and integration of newcomers and emerging communities.*** "Cultural intelligence" in exhibitions, programming and marketing will be required to ensure the museum is perceived as welcoming to newcomers and outreach will likely play a very large role in establishing the Museum's credibility among new Canadians.

- *Students and school groups form a key market for the Edmonton City Museum, and links should be made between its exhibitions and the elementary and secondary school curricula.* It will be important to work in tandem with other museums and organizations to complement educational offerings rather than competing with what already exists at institutions across the city.

3.1 POTENTIAL RESIDENT MARKETS

All museums rely heavily on the resident market for their success for a number of reasons, such as:

- The resident market is readily accessible and available on a year-round basis.
- Residents are most easily and economically made aware of the museum, its exhibitions and public programs.
- Residents are most likely to be repeat visitors.
- Residents are most likely to become members, donors, or volunteers.
- Residents often recommend and choose attractions that their visiting friends and relatives (an important tourist market segment that will be discussed further in this chapter) must see, and frequently accompany them.

The size and projected growth of this resident population base will indicate potential demand for the new museum. Additional key indicators include the education level attained by residents, potential to interest both women and men, age groups, income, and demographic and socioeconomic factors, elaborated on below.

Please note that not all 2011 census data are yet available. Where possible, the latest 2011 data are cited; otherwise data are from the 2006 Census of Canada.

3.1.1 POPULATION SIZE AND PROJECTIONS

We have defined the resident market as the Edmonton Census Metropolitan Area (CMA) which includes some 35 census subdivisions and at over 9,400 sq. km is Canada's largest CMA by area.

Edmonton's resident population has been steadily increasing, as reflected by the latest data from Statistics Canada's 2011 census. The city proper has increased by some 11%, from about 730,000 to about 812,000 people between 2006 and 2011, with the CMA growing by just over 12% with a population of approximately 1.1 million people.

Geographic Area	Population 2011	Population 2006	% Change
Edmonton CMA	1,159,869	1,034,945	12.1
Edmonton, City	812,201	730,372	11.2
Alberta	3,645,257	3,290,350	10.8
Canada	33,476,688	31,612,897	5.9

Statistics Canada, 2011 Census of Population

It is projected that Edmonton will grow by 55,000 people by 2014, and that over the next three years this growth will centre around the downtown core and southern communities.

Long-range population projections from the 2011-2013 Environmental Scan produced by the Community Services Department of the City of Edmonton indicate that the City proper will continue to grow, albeit at a slower pace, to reach some 1.174 million people by 2044. The document also indicates that the Capital Region (which has boundaries that correspond to the CMA), is projected to grow to 1.7 million people by that year. The inner city is expected to gain 25% of Edmonton's housing growth by 2044, with the North Central area (the area including the Edmonton City Centre airport) and the Downtown Fringe seeing the greatest population increase in coming years. Also noted is that suburban communities will grow over the next 30 years, with a population increase of 297,000, mostly occurring in neighbourhoods of Heritage Valley, Ellerslie and West Edmonton.¹⁰

Projections prepared by the Capital Region Board show this suburban population increase in relation to inner city population growth. In 2009, the suburban population outnumbered that of the inner city by about 40,000 people. In 2019, this becomes a difference of just under 90,000 people, indicating that ***the suburban region will continue to grow at a faster pace than the inner city.***

City of Edmonton	2009	2014	2019	2024	2029
Suburban Population	412,213	440,178	493,836	533,548	567,114
Inner City Population	370,226	399,354	406,807	425,929	445,856

Source: City of Edmonton Populations Projections, prepared by Capital Region Board

¹⁰ 2011-2013 Community Services Department Environmental Scan, City of Edmonton, pp. 5-9.

This means that the Museum will need to be comprehensive in its reach and welcoming to all, so that all residents of the CMA consider the new museum as "theirs" in the years to come. ***The Museum will need to develop strategies that include the significant and growing populations that live in the region outside of the city, appealing to suburban dwellers as well as those in the downtown core.***

Also, as noted in the contextual analysis, the city is experiencing significant growth not only in population, but also in cultural options and venues. While the potential market is large, ***the Edmonton City Museum must develop a strong identity and unique, powerful visitor experiences to maintain the interest of those who are most likely to be repeat visitors – residents.***

3.1.2 EDUCATION AND INCOME

Level of education is among the most important indicators of museum and cultural event attendance. The higher a person's level of education, the higher the likelihood of their visiting a cultural venue or museum. While income does play a role, it is less significant – persons in high education/low income categories are more likely to visit than those with high incomes but low levels of education.

The table below presents educational attainment data for Edmonton, the province of Alberta and the country. While data for the City of Edmonton shows slightly above average university completion levels (25%), the CMA equals the Canadian average and the provincial statistic is slightly below average. *It will be important for the Museum to incorporate a variety of approaches to exhibitions and programs that will speak to visitors of varied educational backgrounds. The value of interactive and entertainment-oriented approaches will be important to draw those with lower levels of educational attainment – which reinforces the point made above about appealing to the broadest possible swath of the potential market.*

Geographic Area	% Adults (25+) with a University Degree or Higher	Median Household Income
Edmonton, City	25%	\$57,085
Edmonton CMA	23%	\$63,082
Canada	23%	\$53,634
Alberta	22%	\$63,988

Statistics Canada, Community Profiles, 2006

The City as well as the Edmonton CMA demonstrates significantly higher income levels than the national average (although the CMA is slightly below the provincial average). While this bears less heavily on the probability of attending a museum, *it does suggest less resistance to admission charges*, as long as the Museum experience is seen to provide good value for money. This needs to be balanced against the fact that many city and community museums do not charge admission, as noted in Chapter 2.

3.1.3 AGE AND GENDER

Attendance patterns at history museums and heritage sites tend towards the older visitor; these types of museums typically have a harder time attracting younger groups and children. Insight into the median age of the city's population will provide direction on the kind of experiences to be offered by the Museum. The chart below shows the percentages that each age group makes up of Edmonton's population, as compared with those of the province and the country.

Geographic Area	Total Population	0-14 Years	15-24 Years	25-44 Years	45-64 Years	65+ Years	Median Age
Edmonton CMA	1,034,945	8%	15%	30%	26%	11%	36.4
Edmonton, City	730,370	17%	16%	31%	25%	12%	36.1
Alberta	3,290,350	19%	15%	30%	25%	11%	36.0
Canada	31,612,895	18%	13%	28%	27%	14%	39.5

Statistics Canada, 2006 Census of Population

Edmonton's and Edmonton CMA's population is younger than the national norm, although slightly older than that of the Province of Alberta as a whole. The age profile indicates a larger-than-average percentage of young adults which relates to opportunities in the region for young workers as well as the importance of the city's educational infrastructure (University of Alberta, Grant MacEwan University, etc.).

This observation is further confirmed by the City of Edmonton Community Services Department's 2011-2013 Environmental Scan. According to this source, in 2009 the largest age demographic was 20-24 year olds (66,115 or just over 9% of the city's total population). The number of people 29 years of age and younger in the city will increase by 30% by 2044.¹¹

And yet the larger Edmonton region's age profile will age over the coming years, with seniors becoming a much more prominent demographic. By 2044, the city expects to see a 39% increase in people aged 60 and above¹². The projections below suggest that the city will remain younger but the larger region will age at a proportionally faster rate.

Aged	2013	2015	2020	2025
0-14	17%	17%	18%	18%
15-24	13%	12%	10%	11%
25-44	31%	32%	31%	29%
45-64	27%	27%	26%	26%
65+	12%	13%	15%	17%
Total	1,276,380	1,317,630	1,419,520	1,513,850

Alberta Population Projections 2011-2050 by Census Division, Finance and Enterprise Department, Government of Alberta

The data suggest a balanced approach with regard to experiences that appeal to the respective age groups. The young adult market is more prominent at the moment than other demographics in the city, but virtually all museums struggle to attract this age cohort, and in any case the region is home to a reasonably average representation from other age groups.

Regarding gender balance, Statistics Canada reports that females outnumber males in the Edmonton CMA. This is a positive finding, as females typically make up a larger proportion of visitation at museums than males, and moreover females tend to make choices for leisure time activities for their children, tend to predominate as teachers at grade levels most likely to take field trips, and tend to wield greater influence over vacation activities for their families. (Incidentally, the data also indicate that males outnumber females in the province, which can be attributed to the influx of male labour into the resource-based economy of Alberta.)

¹¹ 2011-2013 Community Services Department Environmental Scan, City of Edmonton, pp. 6, 15.

¹² Ibid. pp. 15.

3.1.4 IMMIGRATION AND ETHNICITY

In keeping with a national trend, Edmonton is one of a handful of major cities in which new Canadians tend to settle. As the chart below indicates, Edmonton's immigrant population comprises almost 23% of the city's total population. This is a higher percentage than those for the province and Canada as a whole.

Geographic Region	Total population	Non-immigrant population	Immigrant population
Edmonton, CMA (Alta.) !	1,024,825	80.6%	18.5%
Edmonton, City	722,260	76.0%	22.9%
Alberta	3,256,355	83.0%	16.2%
Canada	31,241,030	79.3%	19.8%

Statistics Canada, Community Profiles, 2006

Exhibitions and programs of interest to new Canadians will be important. As indicated in the visioning session, the Museum might play a role in educating and informing new arrivals about the character of the place that they have chosen, as well as providing a historical perspective on immigration to the region. *Edmonton has a rich history of immigration which can be mined to include and reflect both established and emerging communities –the Museum has the potential to play a key role in the welcoming and integration of newcomers. “Cultural intelligence” in exhibitions, programming and marketing will be required to ensure the museum is perceived as welcoming to newcomers and outreach will likely play a very large role in establishing the Museum’s credibility among new Canadians.*

To gain a better understanding of the ethnic makeup of the city's residents, the table below shows the percentages of visible minorities in the populations of Edmonton and Alberta, according to their backgrounds.

Geographic Region	Total population	Total visible minority population	South Asian	Chinese	Black	Filipino	Latin American	Southeast Asian
Edmonton, CMA (Alta.) !	1,024,825	175,295	23%	27%	12%	11%	5%	6%
Edmonton, City	722,260	165,465	23%	27%	11%	11%	5%	6%
Alberta	3,256,355	454,200	23%	26%	10%	11%	6%	6%
Canada	31,241,030	5,068,090	25%	24%	15%	8%	6%	5%

Statistics Canada, Community Profiles, 2006

People of Chinese and South Asian descent constitute the greatest proportion of Edmonton's visible minority population. This is more or less on par with proportions for the province and country. These statistics are from 2006, so do not reflect more recent demographic changes. Edmonton is home to a Somali community of about 13,000 people, for example, and the museum's task will be to respond to the needs of the city's rapidly changing resident population. Programming and exhibitions that acknowledge the diversity of Edmonton, in as many ways that diversity can be defined, is something that can unify various communities and can contribute to a discussion regarding what it is to be "Edmontonian".

3.2 POTENTIAL SCHOOL MARKETS

School groups represent 15% to 25% of total onsite museum attendance, on average. As such, ensuring that programming appeals and is relevant to the school market becomes very important to museums and cultural institutions. All museums have an education mandate and, as school groups represent a potentially substantial source of visitors, they need to match museum programs with curricula. Another thing to keep in mind is that children who visit museums as part of a school trip often convince their parents to take them another time, which makes providing a memorable experience for schoolchildren paramount.

Factors influencing school group attendance on field trips to museums are:

- Size of student population within a convenient distance to the museum
- Relationship between museum offerings and school curricula
- Potential for students to enjoy their experience
- Cost.

For most museums, the school group market is a local or regional one. This will hold true for the Edmonton City Museum, which will primarily attract school groups from within city or CMA limits.

3.2.1 ENROLMENT

The Edmonton Public School Board, with an enrolment of approximately over 80,000 students, is the second-largest district in Alberta and sixth-largest in Canada. In addition to the Public School Board, the city is home to the Edmonton Catholic School Board which has an enrolment of over 34,000 students.

Enrolment trends in Edmonton are positive, as enrolment in schools increases as the city's population grows. It should be noted that enrolment is growing at a slower rate than that of the overall Edmonton population. All told, the data indicate a substantial and growing school market. The Province of Alberta has 598,430 students overall, broken down as follows¹³:

¹³ Alberta Education, *School Population by Grade, School, Authority, Alberta, 2011-2012 school year*. January 2012.
http://education.alberta.ca/apps/eireports/pdf_files/iar1004_2012_Prelim/iar1004_2012p.pdf. Retrieved March 22, 2012

- Public: 415,904
- Separate: 139,514
- Private/ ECS Private Operator: 28,808
- Charter: 8,147
- Francophone: 6,057
- Federal/ Provincial: 7,098

This is significant because students outside the Edmonton school boards often come to Edmonton to visit significant attractions in the capital, such as the Legislative Assembly or the Royal Alberta Museum. But the presence of these major attractions in Edmonton represents heavy competition for other institutions for scarce field trip dollars.

3.2.2 EDUCATIONAL PROGRAM OPPORTUNITIES

While the school group market is significant, the Edmonton City Museum may find it challenging to attract them due to the educational programs offered by other established museums such as the Royal Alberta Museum, the Legislative Assembly of Alberta and Fort Edmonton Park. The museum will have to define strong links to the curriculum in order for teachers to consider bringing their class for the day; alternatively, it might focus on an outreach strategy for schools. It would also serve the Museum well to provide a unique and different perspective on curriculum-based subject matter to differentiate their offerings from those of other institutions.

It should be noted that the Calgary Board of Education initiative, Campus Calgary/Open Minds, offers a model that may be of benefit to the new city museum. Campus Calgary/Open Minds provides a unique approach to public education that depends upon the collaboration of public institutions, private and education sectors for its success. This curriculum-based program “moves the classroom into the community”¹⁴ for a week. 12 sites across the city participate in this program, offering hands-on learning opportunities and stimulating curiosity among groups of students. With this model, there is potential for the city museum to work in tandem with other institutions to complement educational offerings rather than competing with what already exists.

Programming and activities at the Edmonton City Museum could centre on the following mandatory and optional curriculum subjects and themes¹⁵:

Social Studies

Starting in Grade 1 through Grade 3, students begin to learn about the concepts of citizenship and identity in the Canadian and global context. They learn about rural and urban communities, and study a range of cultural communities in the country and around the world. In Grades 4 and 5, the focus narrows slightly as students begin to learn about Alberta, people’s interaction with the land and how environmental characteristics impact quality of life. A greater historical emphasis is placed at this stage, as students also learn about key events and people in

¹⁴ Calgary Board of Education, Calgary Campus/ Open Minds Overview: <http://ccom.cbe.ab.ca/misc/getinvolved.html>

¹⁵ These subjects and topics can be found in Curriculum Handbooks for Parents 2011-2012, prepared by the Ministry of Alberta Education: <http://education.alberta.ca/parents/resources/handbook.aspx>

Alberta's evolution. The Royal Alberta Museum appears to have very strong school programs that directly link to these themes – this is due to their focus on Alberta's human and natural history and the breadth of their collection. Similarly, Fort Edmonton Park also directly addresses the requirements to do with Alberta history, although only up to 1929. Multiple perspectives and different peoples' ways of life are also discussed at this stage of the curriculum. In Grade 6, students are introduced to the democratic process and its historical precedents. The Legislative Assembly of Alberta targets Grade 6 and presents a successful program for these students on this subject. Again, there is a natural fit here, between the mandate of the institution and the curriculum requirements of Grade 6 students.

Canadian history features prominently in the Social Studies curriculum from Grade 7 onwards. Topics like Confederation, immigration, and urbanization are introduced and discussed in relation to the construction of a Canadian collective identity. Worldviews of different people at different times in history are explored in Grade 8, as is the influence the past has upon the present. Grade 9 students look at political and legislative processes and how these impact governance, rights, citizenship and identity.

Ethics

Ethics courses are offered in Grades 7-9, and provide an understanding of the role of ethics in everyday life. Decision-making skills are honed, values of different cultural groups are explored as are historical values and traditions, and responsibility to community is discussed. The Museum could develop a specific program to complement this optional subject area, using real-life situations in the Edmonton context as a basis for debates and activities (i.e. what are the ethical implications of constructing a 40-storey condominium building in a single-dwelling neighbourhood?). These situations could be based on environmental issues in the city, urban sprawl, civic participation, etc to give students a chance to consider approaches, solutions and alternatives to these issues.

Environmental and Outdoor Education

This is another optional subject area offered to those in Grade 7-9. Given the Museum's desire to showcase Edmonton's natural assets and highlight the role its geographic and environmental characteristics play in the psyche of Edmontonians, a program that dovetails with this curriculum element could be interesting. Through this series of courses, students gain an understanding of ecological processes, an awareness and appreciation of living things, and learn about responsible activity in outdoor settings. The Museum may provide a slight twist on this material by addressing issues to do with the ecology of urban spaces such as waste management, recycling, urban gardening, etc. Bringing environmental and sustainability approaches more often associated with rural areas to the city shines a new light on familiar topics, and would help students link these greater issues with their daily experience.

In all cases, the Museum would work closely with educators and community partners alike. Co-hosting programs with other Edmonton museums is a consideration, with the Edmonton City Museum contributing a different take on traditional approaches to curriculum subjects.

3.3 POTENTIAL TOURIST MARKETS

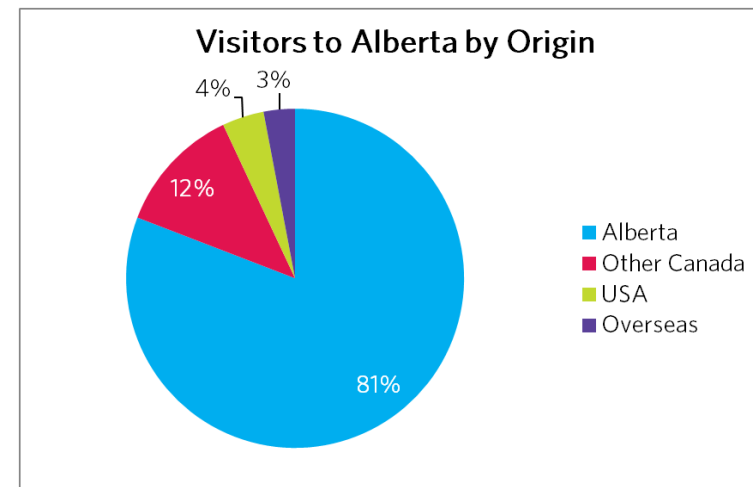
The tables and graphs that follow provide a snapshot of the existing tourist markets to Alberta and to Edmonton.

3.3.1 ALBERTA'S TOURIST MARKET

According to the Government of Alberta's Tourism, Parks and Recreation Department, Alberta received 22.97 million person-visits in 2010. Resident Albertans accounted for 81% of these visits, residents of other Canadian provinces accounted for 12%, and international visitors accounted for 7% of that total number of visits.¹⁶

¹⁶ Tourism Statistics, Government of Alberta Tourism, Parks and Recreation website: <http://tpr.alberta.ca/tourism/statistics/default.aspx>. Retrieved March 22, 2012.

Origin	Total Visitors to Alberta
Alberta	18,600,000
Other Canada	2,800,000
British Columbia	1,006,000
Saskatchewan	729,000
Ontario	373,000
Manitoba	205,000
Other Canada	487,000
USA	920,000
Overseas	690,000
Total	23,000,000



Of Canadian tourists, visitors from British Columbia represent the largest group, at over a million visits. They are followed by Saskatchewan (729,000) and Ontario (373,000).¹⁷ Noting that tourism from the U.S. and overseas (Europe and Asia/Pacific) is low, it becomes clear that Alberta's visitation consists overwhelmingly of Canadian and Albertan visitors. *It can be assumed that visitors to the Edmonton City Museum will be reasonably familiar with not just the city but the province as well. As such, while exhibits naturally would focus on themes and stories to do with Edmonton, visitors' broader geographic and cultural horizons should be recognized by making connections to Alberta and the country.*

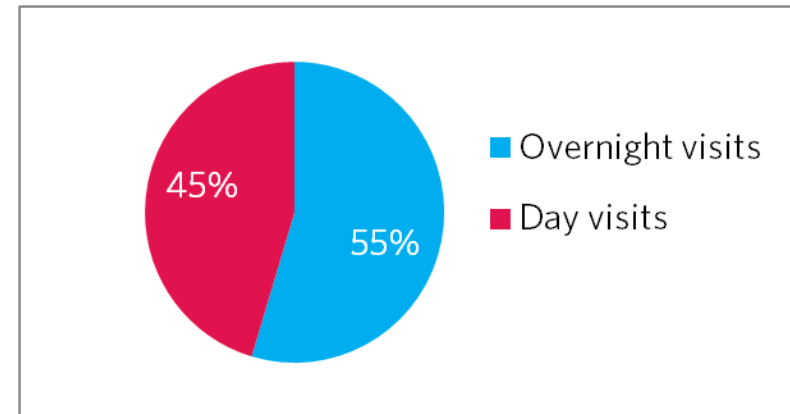
3.3.2 TOURISM TO EDMONTON

The City of Edmonton and area attracted 4.98 million person-visits in 2010. Just over half of these were overnight visits. The same pattern holds true for Edmonton as it does for the province of Alberta – the majority of visits made to Edmonton were by Albertans (75% at 3.73 million), followed by other Canadians at 797,000 visits (16%), the U.S. at 329,000 visits (7%) and overseas at 120,000 visits (2%).¹⁸

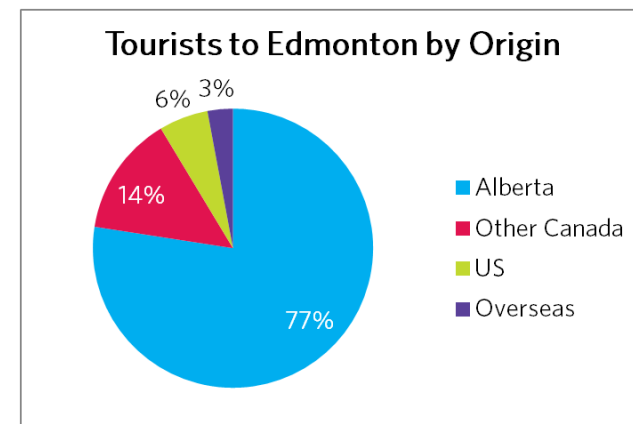
Total Visits	4,980,000
Overnight visits	2,720,000
Day visits	2,260,000

¹⁷ Tourism Alberta: A Summary of 2010 Visitors and Characteristics, February 2012:
<http://industry.travelalberta.com/Markets/~media/Industry/Attachments/Markets/Research/PersonvisitsAlberta2010.pdf>. Retrieved March 22, 2012.

¹⁸ Tourism in Edmonton and Area Tourism Destination Region: A Summary of 2010 Visitors and Characteristics, February 2012:
<http://industry.travelalberta.com/Markets/~media/Industry/Attachments/Markets/Research/PersonvisitsEdmontonandArea2010.pdf>. Retrieved March 22, 2012.



Of those visiting Edmonton, 48% of tourists were there to visit friends and relatives (VFR). About 29% were there for pleasure, while 15% of visitors were there on business. The large percentage of leisure visitors (about 77% of the total) is a positive, as these types of visitors generally have more time to visit cultural attractions than business travelers.



Basically the data indicate the importance of appealing to the resident market in order to reach tourists – nearly half of whom come to visit friends and relatives who will suggest things to see and places to go to their visitors.

Compiled statistics are elusive in terms of which attractions and festivals in Edmonton specifically are most popular and best attended by tourists. But related information can be gleaned from other sources. The Edmonton Attractions Pass, part of Edmonton Tourism's summer tourism campaign, offers admission to 15 most-visited attractions in the city at a 60% discount¹⁹. Passes granting access to all 15 or just four museums, selected by the user, are available at different price points. Some of the museums already discussed earlier in the report participate in this program, such as the Royal Alberta Museum, Alberta Aviation Museum, Alberta Legislature, and Fort Edmonton Park. Other attractions include Art Gallery of Alberta, Capital EX, Devonian Botanic Garden, Edmonton Valley Zoo, Leduc #1 Energy Discovery Centre, Muttart Conservatory, Old Strathcona, Prairie Gardens and Adventure Park, TELUS World of Science (Edmonton's second most-visited attraction at 500,000 visitors annually, after the Zoo²⁰), Ukrainian Cultural Heritage Village, and the West Edmonton Mall Marine Life.

Knowing that these attractions are considered top draw for tourists will help the Edmonton Museum better target partnerships – whether for programming or marketing purposes.



Edmonton Folk Music Festival Edmonton Tourism March 2012 Newsletter

This concludes the Potential Market Analysis for the new Edmonton City Museum. The next chapter provides an Institutional Plan for the new Museum.

¹⁹ <http://www.edmonton.com/eedc-corporate/2969.aspx>

²⁰ <http://www.edmonton.com/for-business/1464.aspx>

4. INSTITUTIONAL PLAN

The Institutional Plan sets out the foundations for the Museum in terms of:

- Foundation Statements
- Governance Model
- Organization and Staffing
- Policy Framework
- Key Partnerships.

THIS CHAPTER AT A GLANCE

- The Museum's foundational statements (vision, mission and mandate) position the Edmonton City Museum to be the *centre point of heritage interpretation in the city, and a place for exploration, conversation and innovation*.
- Its geographic mandate will extend beyond the modern city's artificial boundaries, and *will be defined by the concept of "human geography"*.
- The Museum's chronological mandate covers the *time of the area's importance as the centre of an aboriginal trading network to the present and into the future*.
- In terms of subject matter, its mandate will be *to consider the human history of the region, with reference to the ways in which the natural endowment shaped the city through time*, as well as urban issues as they pertain to the Edmonton of the past, the present and the future.
- *The recommended governance model for the new City Museum institution is the "arm's length" model in which the Museum's governing Board ultimately reports to City Council*. At the outset the Edmonton Heritage Council will facilitate the organizational development of the new Museum institution, after which it will be "spun off" and become a separate organization.
- The new Museum is projected to require approximately *22 full-time equivalent (FTE) staff*.

- *The City Museum will be required to develop its own policies*, and should refer to standards of the Alberta Museums Association, the Canadian Museums Association and the International Council of Museums where appropriate. A preliminary list of policies can be found in further on in this chapter.
- Potential partner institutions for the City Museum, in the realms of **operations, management, marketing and programming**, are identified.

4.1 FOUNDATION STATEMENTS

This section outlines a set of draft vision, mission and mandate statements for the Edmonton City Museum based on all of the research, analysis and consultations completed for this project to date. Originally presented in the Phase 1 report, the statements have been modified and updated to reflect the work of Phase 2 of this process in particular.

4.1.1 DRAFT VISION STATEMENT

A vision statement is an expression of what the institution is or aspires to be. It communicates the impact the institution will have on the local community, the nation and the world. This statement is written “from the outside in” and communicates WHAT the benefits of the institution will be to others. The Vision Statement is a conceptualization of the future that a museum wishes to be part of creating; it communicates how we all will benefit if the museum succeeds in achieving its mission and acting on its values. It is inspiring and far-reaching.

In this case the draft vision for the new City Museum would be as follows:

The Edmonton City Museum is a forward-thinking, dynamic and innovative museum institution that represents the city-region to Edmontonians and visitors from elsewhere in Alberta, Canada or the world.

Welcoming to all, the Museum is the centrepiece for heritage interpretation in Edmonton and the flagship of the city's heritage community. Like the city itself, the Museum is a place of exploration, conversation and innovation.

4.1.2 DRAFT MISSION STATEMENT

The mission expresses the reason for the existence of the institution. This statement is written “from the inside out” and communicates the motivation of the founders or founding entity. It is the WHY of the institution and guides all policy development. The mission statement is focused on those areas the museum is committed to exploring in discussion with others and the end goals it wishes to achieve.

The Edmonton City Museum preserves and interprets Edmonton’s past, provokes debate about its present, and provides a series of platforms for participation in ongoing conversations about its future.

A collecting institution that interprets heritage content generated by its staff and by its users, the Museum explores the city’s heritage and its identity via permanent collection exhibitions, temporary exhibitions, and a full range of public educational programs both on and off-site.

Its exhibitions and programming facilitate a dialogue between past, present and future in order to create and preserve shared individual, community and public memories, maintain a connection to an authentic and meaningful local place, and nurture individual feelings of belonging.

4.1.3 DRAFT MANDATE STATEMENT

The mandate clarifies the extent but also the boundaries within which the institution operates in terms of:

- Subject area(s) – such as art, archaeology, history, natural history, and so on
- The period of time covered
- Functions such as collections, research, education, exhibition
- Geographic reach: local, national, or international.

The Mandate can be understood as the WHERE, WHEN and WHAT of the institution.

A draft mandate of the City Museum is provided below:

- **Geographical Mandate:** *the geographical mandate will extend beyond the modern city’s artificial boundaries. The concept of “human geography” will define the geographical mandate, referring to the territory affected by the activities that have been centred on the area now occupied by the modern city.*
- **Chronological mandate:** *From the time of the area’s importance as the centre of an aboriginal trading network to the present and into the future.*
- **Subject matter:** *The Museum will consider the human history of the region, with reference to the ways in which the natural endowment shaped the city through time, as well as a range of urban issues (encompassing a wide range of subject matters) as they pertain to the Edmonton of the past, the present and the future.*

4.2 GOVERNANCE MODEL

There are several potential governance models that could be adapted for the Edmonton City Museum:

- Line Department
- Arm's Length Organization
- Independent Not-for-Profit Corporation
- Private Museum

Let us examine each potential model in turn:

In a **line department situation**, staff would be employees of the City of Edmonton and in fact this is the most common type of arrangement for a "city museum" as an institutional type. The Museum would be funded through a departmental allocation. Because of the perception that all tasks are accomplished by paid staff, line department museums typically have a harder time attracting volunteers and private donations. But there are important advantages to this status as well; this line department status conveys long-term stability to the institution, which may be seen as appropriate to a museum dedicated to the preservation of irreplaceable municipal heritage.

Another governance option is the **"arm's length"** organization. An arm's length organization, while owned by the parent organization (which can be a government, a private corporation, or in this case the City corporation) has considerably more independence. It is usually governed by its own Governing Board which approves and monitors policy (*not* day-to-day operations) and the performance of the Museum's Director.

Under an arm's length scenario, the role of the Board is to govern in trust and to serve the mission and the goals of

the institution. As a Board-governed organization, the "arm's length" management structure has some autonomy, although ultimately controlled by ownership. There may be an annual allocation of budgeted funds, or funding may take the form of an annual grant, the level of which is determined from year to year. In either case the arm's length organization has an incentive to generate as much earned revenue on its own as it can. The perception of greater autonomy also usually makes it easier to attract volunteers, donations and sponsorships. The role of the Board may be summarized as follows:

- Approval and/or revision of Foundation Statements
- Appointment and monitoring of the Museum's Director (who then has responsibility for all other staff appointments and evaluation)
- Approval and/or revision of Policies recommended by the Director, who will then administer and report on the efficacy of these policies
- Approval and/or revision of long-range plans as recommended by the Director, who then has responsibility to administer and report on progress of these plans
- Responsibility for oversight of the Museum's finances, both earned and donated
- Advocacy of the Museum to the City of Edmonton and to the public.

The **independent non-profit corporation** is a charity organized under the applicable laws of Canada and Alberta, but is just that – independent, and reliant on earned revenue, contributed donations, investment income and whatever government grants it can garner. There are many such examples in Edmonton and region of this type of institution.

Finally the **private museum** is often a personal project or in-house corporate initiative. Because these are not constituted under laws governing charitable organizations, they are not eligible for funding programs and are usually wholly supported by the individual or corporation. The Ydessa Hendeles Foundation in Toronto is an example of

such an institution. But the model is clearly not appropriate here, and it will not be considered further.

Characteristics of line departments, arm's length organizations and independent not-for-profit institutions are outlined below:

Line Department Museums	Museums at Arm's Length from Parent Organization	Independent Not-for-Profit
Integrated with corporate departmental organization	May be ultimately responsible to parent organization, but not an integral department	Independent organization; registered under Canadian and Alberta laws regulating charitable institutions.
Staff are employees of parent organization.	Staff are employed by the Museum; but may have working conditions equivalent to employees of parent corporation	Staff are employees of the not-for-profit corporation.
Museum constrained in operations by parent organization policies. An Advisory Board may be appointed by the City, but can only recommend.	More independence; Museum overseen by a Governing Board that decides policy and monitors policy implementation; it may be partially appointed by parent organization.	Independent; Board-governed.
Operating funds are part of annual departmental budgets, with earned revenue, endowment earnings or donations planned as part of each fiscal year.	Funding less secure; parent organization funding via annual grants, supplemented by earned revenue, endowment/investment earnings and donations.	Responsible for its own financial welfare. Less security than with either of the previous two models.
Volunteers, sponsorships and donations are more difficult to achieve due to perception of the Museum as a line department.	Greater emphasis on a constant need for sponsorships and donations as well as volunteers; more potential for public private partnerships.	Reliant on volunteers.
Greater assurance of continuity appropriate to a museum representing a major Canadian city.	More entrepreneurial character.	Entrepreneurship essential for survival.

Whatever the assumption, from the table above it is clear that governance arrangements will provide the basis on which business and operational strategies will need to be designed.

Although city museums are very often operated as line departments, the City of Edmonton operates at this time just one small line department museum institution and has also created arm's length bodies or independent agencies, or has developed management agreements with newly-created or existing bodies to manage operations.

According to direction from the client group, the Edmonton Heritage Council will facilitate the organizational development of the new Museum institution, after which it may be "spun off"; this means that the Museum is likely to have some type of "arm's length" relationship to the City, perhaps via the EHC, and certainly some kind of funding relationship with the City. In any case, all indications suggest that the new City Museum will not be operated as a line department by the City of Edmonton.

It is very unlikely that the Museum will be an independent not-for-profit operation. It is worth noting that most city museums are line departments, but very few have no institutional connection to the municipality in which they are located.

For all these reasons, it is likely that the Museum will be governed by some type of arm's length agency that is partially funded by an annual grant from the City, but which itself will be responsible for part of its own operating requirement. The exact form of the arrangement requires refinement and at the outset its development is likely to be facilitated by the EHC. Whatever the case, it will not be a line department of the City and there will be a strong incentive to generate earned revenue, sponsorship and

contributed revenue. This will require the Museum to be sensitive to market issues, but of course this market orientation will need to be counterbalanced with the need to be a credible museum institution. The Museum must find the right balance between a mission-driven and a market-driven orientation.

Mission-Driven	Market-Driven
Less focus on strategies to maximize earned revenue; usually secure sources of contributed and grant income exist	Earned revenue generation a key focus; contributed and grant sources less secure
Exhibitions and programs chosen to maximize public benefit	Exhibitions and programs geared to maximizing popular appeal
Tend to collect for display, education and research	Tend to control costs of collecting; collecting tends to focus on display function
May be charged or free admission	Tend to charge admission

Of course all museums need to respect their Mission Statement, and the tension between mission- and market-driven strategies should be understood as a **continuum**, with most museums located somewhere in between. Nevertheless, the new Museum will need to strike the correct balance with regard to this issue in order to inform the institutional planning, the business model and the operational recommendations. The likely impact of the chosen strategic direction on sustainability is a key issue.

4.3 ORGANIZATIONAL STRUCTURE AND STAFFING

4.3.1 REFINING THE ARM'S LENGTH MODEL

Having established that the new City Museum will likely be developed by the EHC with the goal to establishing a separate arm's length-type organization in future years, we may move to refine the model further via a number of key considerations:

- **Ownership:** Depending on the exact type of organizational model adopted, the City of Edmonton may ultimately own the Museum and City Council would represent the ultimate authority, with EHC at the moment or the future new body operating the institution by agreement;
- **Governance:** The Museum will be governed by a governing Board that, depending on ownership, will be responsible to City Council and report to Council on an annual basis. In the early years at least, the Board of EHC will govern the Museum;
- **Board Functions:** Regardless of the ownership question, the Board will carry out all of the responsibilities of a governing Board including fundraising, policy monitoring and the appointment of a Museum Director.
- **Collecting:** Responsibility for collecting is a key issue that should be explored and will be part of the organizational model refinement process. There are two options:
 - **Utilize the City Museum Project as a Catalyst to Rationalize City Heritage Collections:** The City

stores its heritage collections at the Artifact Centre and there are other collections relating to Edmonton's history in the city as well. The City Museum is an opportunity to rationalize the city's heritage collections and it is conceivable that the City could transfer stewardship responsibility for all artifacts now owned by the City to the new City Museum. In this way the Museum would be responsible for the collection's care, management and preservation.

- **Maintain City-Operated Artifact Centre but Allow New Museum to Pursue Its Own Collecting Direction:** If we assume that the City's Artifact Centre will remain in its current institutional status, then the City Museum may have some relationship that allows it to borrow collections, and it will likely wish to pursue collecting independently so that it may achieve its mission.

Our Collections Policy Statement in Chapter 6 of this Volume I is intended as a general statement that is applicable in either case, and is focused on ensuring collecting practices (whether carried out by the City or by the City Museum) enable the Museum to achieve its mission and mandate.

4.3.2 STAFFING

On staffing recommendations, the total number will obviously depend on the organization. ***At this time we envision a staffing requirement for the new Museum of close to 22 full-time equivalent (FTE) positions excluding curatorial staff, as follows:***

- Director (1 FTE)
- Receptionist/Administrative Assistant (1 FTE)
- Accountant/Payroll Clerk (1 FTE)
- Curator (1 FTE)
- Registrar/Curatorial Assistant (1 FTE)
- Grant Writer/Development Officer (1 FTE)
- Marketing/Rentals Coordinator (1 FTE)
- Exhibitions Manager (1 FTE)
- Carpenter/Preparator (2 FTE)
- Public and Education Program Coordinator (1 FTE)
- Public and Education Programmer (2 FTE)
- Retail Manager (1 FTE)
- Retail Clerks/Front Desk (2 FTE; assumes retail cash wrap and front desk are combined)
- Volunteer Coordinator (0.5 FTE)
- Facility Manager (1 FTE)
- IT Technician (1 FTE)
- Social Media/Contributed Content Coordinator (1 FTE)
- Contract staff (groundskeepers, custodial – 2 FTE).

This preliminary staffing projection would be contingent on more detailed program and business planning (for example, it assumes CCTV or other non-staffed security) but represents a figure that may be taken forward as a starting point. Curatorial staff in particular (at 2 FTE – one curator, one registrar) are an absolute minimum. Although the Museum will require its own curatorial staff, we can assume that the Museum would also have a relationship with the City Artifacts Centre in terms of collections management and collections development.

As with all museums, volunteers will be important. A Volunteer Coordinator, even if half-time as assumed here, is invaluable for the recruitment, training and coordination of volunteer labour and should be considered if at all possible.

This staffing allocation has been assumed in the development of the space program in Volume II of this report.

4.4 POLICY FRAMEWORK

In an “arm’s length” or private not-for-profit governance mode, the Museum’s Governing Board is restricted to **monitoring performance**, with staff left to operate and manage the Museum on a day-to-day basis. In this case policies are therefore required – these provide the standards against which monitoring and evaluating can take place.

Because the City Museum will likely be some type of arm’s length organization, it will need to develop its own policies. There are several types of policies that museums should develop with reference to standards of the Alberta Museums Association, the Canadian Museums Association and the International Council of Museums (ICOM) where appropriate. All should be developed as written policy documents that should be referred to on an ongoing basis. These include:

Foundation Statements, which have been recommended here but which may be adopted, refined or revised by the Museum’s governance when the new entity is created to govern the Museum.

Statement of Ethics, outlined above, which governs the behaviour of staff members (and in an arm’s length or private not-for-profit arrangement, of Board members as well) and provides part of the standard against which the performance of the Director may be measured. This can be based on the International Council of Museums (ICOM) Code of Ethics for Museums.

The Museum would have a **Collection Policy**, which ensures that the scope of the collections is consistent with the Museum's Mission and Mandate, establishes priorities for collection development, demonstrates a commitment to ethics in collection development, and outlines the procedures for acquiring or deaccessioning artefacts, documents, or works of art. To ensure that collecting practices meets the needs of the City Museum, we provide a Collection Policy Statement in Chapter 6 of this Volume I.

A **Conservation Policy**, which demonstrates a commitment to the preservation of the collections, establishes priorities for making decisions regarding conservation treatment, ensures that responsibility for collections care is delegated to appropriately trained staff, and a commitment to ethical behaviour as well as a commitment to applicable legislation. This policy fulfils the Board's obligation to provide for the safety, security and protection of the collection with particular attention to preventive conservation, i.e. providing environmental conditions and security that will prolong the life of the collections, and minimize the need for subsequent conservation treatment.

Research and Publications Policy, governing the extent of and priorities for research into the collections, and a commitment to accuracy, objectivity, ethical behaviour, any applicable legislative requirements (e.g. copyright legislation), and the extent of the museum's commitment to making the results of that research available. The Museum must consider its role within the knowledge economy of Edmonton and beyond; as a cultural institution, its success will hinge on its ability to engage in meaningful research and contribute to larger scholarly, professional and public conversations related to its mandate.

Exhibition Policy, which ensures that the themes of exhibits conform to the Mission and Mandate, makes a commitment to accuracy and objectivity in exhibit presentation, provides for a commitment to ethical standards in exhibit presentation, and ensures that all exhibits meet conservation requirements and conform to any applicable laws (such as safety codes, copyright, disability legislation, etc.). The Exhibition Policy should also establish the desired balance of local, provincial or national exhibitions, and the preferred balance of subject matters with regard to the heritage of Edmonton and region.

Education and Interpretation Policy, which ensures that the education and interpretation programmes conform to the Mission and Mandate, develops priorities for programs, ensures that properly trained staff administer the programs, and provides for commitments to accuracy, objectivity, ethical behaviour, conservation, and any applicable legislative requirements.

Human resources policy (including volunteers) which ensures that staff have appropriate training matching their responsibilities, ensures that all have written job descriptions, ensures that human resource management is conducted ethically and in accordance with legislation, ensures that all staff are provided with health and safety information, endeavours to provide equal access to the workplace for staff of all abilities, ensures that all staff are familiar with a museological code of ethics, and meets all legislative standards.

Security and Emergency Measures Policy, which provides for public safety and the security of the collections and museum buildings during public and closed hours of operation. The Policy should address all aspects of fire and intrusion, security, vandalism and emergency measures such as sickness of staff or visitors, accident provision, and insurance of collections, buildings, liability and third party insurance for public operations.

Rental policy, which provides guidelines for the rental of museum spaces, and for the organizations that are acceptable as tenants.

Retail services policy, which establishes the terms according to which the retail areas or food services will operate.

In any type of “arm’s length” or independent not-for-profit governance situation, the Director should report on the implementation of at least one of these policies at each Board meeting, recommending Policy changes or additions as needed. In this way the Board systematically and continuously reviews all aspects of the museums’ operation over a year. For a line department museum, large items such as Foundation Statements must also be ratified by the governing authority of the institution and although policy monitoring is more uneven from institution to institution than in the arm’s length or independent not-for-profit situation, they remain key management tools of the Museum staff.

4.5 KEY PARTNERSHIPS

There is a universe of partnerships that the City Museum could pursue and it is not possible here to outline each and every possibility. But it is possible to suggest some particularly important partners according to whether they might be operational, marketing, or programmatic partners.

Our companion Comprehensive Museums Strategy outlines the key partners for the Edmonton Heritage Council in that regard. This section makes a preliminary attempt at identifying and defining this and other partnerships.

Operational, Management and Marketing Partners

City of Edmonton: The City of Edmonton will be an important partner in any scenario, particularly if the Artifact Centre continues to be operated as it now is (as part of a City department).

Edmonton Heritage Council: The City Museum would fall within the Comprehensive Museums Strategy that would be led by the Edmonton Heritage Council and would likely be a key player in assisting the Council in implementing the Strategy.

Edmonton Tourism: The local tourism promotion agency will be an important partner and in many ways the partnership is a marketing partnership. It would be tied to the Comprehensive Museums Strategy and implemented in an integrated way, rather than be solely a function of the City Museum.

Alberta Museums Association: As with Edmonton Tourism, the AMA would be a partner in ways that are best defined in the Comprehensive Museums Strategy report rather than with the City Museum specifically. But the City Museum will be (along with the AMA) important as well in implementing that strategy, so its partnership goes beyond benefit to the City Museum only.

Programmatic Partners

Edmonton School Districts: The school market is an important part of any museum's audience base. We recommend involving the school districts to the greatest extent possible in program development, and perhaps including ongoing programs such as teacher training (in use of the Museum's resources) to boost school participation. Joint programming would be encouraged.

University of Alberta: The University has significant collections related to the region and would be an important partner in that regard.

Edmonton and District Historical Society: The members of the Historical Society represent a wealth of content-related information and their participation in program or content development for the Museum will be invaluable, or with regard to participation in events or programs.

Edmonton Public Library: The Edmonton Public Library may also be a key partner, particularly with its ongoing "story collecting" initiative via writer-in-residence programs and the website. It may be a valuable source of content.

Other Edmonton Museums: All Edmonton museums should be considered partners, but those smaller museums with a specific connection to the Edmonton story would be particularly important – not only as programmatic partners, but also as marketing (and perhaps in some cases) operational aspects as well. Please see our Comprehensive Museums Strategy for detailed recommendations on this issue.

This concludes the Institutional Strategy for the Edmonton City Museum.

5. INTERPRETIVE STRATEGY

The interpretive strategy provides a description of the visitor experience at the new Edmonton City Museum. Elements of the visitor experience include guiding principles, key themes, messages and stories, and suggested modes of display. Outlining these elements at this stage serves to inform the future exhibition design process.

Key to the development of this interpretive strategy is the working concept for the Edmonton City Museum, as outlined in the Phase 2 report. The concept synthesizes the overarching themes to organize the content of the Museum and is largely based on the Visioning Session held in Edmonton in February 2012. The concept was further tested via subsequent workshops, interviews and surveys.

This chapter builds on the Phase 2 work and offers a more nuanced understanding of how the Museum's vision and mission will be realized through its interpretation. In addition, the interpretive approach discussed here will provide direction for future collections development.

THIS CHAPTER AT A GLANCE

- The **on-site experience** – that which visitors to the physical Museum will enjoy – is built around the central theme of growth, change and dynamism. Within that theme, there are a number of key exhibition areas:

River of Time – This chronological timeline presents major events and milestones that chart the city's cultural, political, social and environmental histories.

Our Places – This thematic area considers the sites and spaces that define Edmonton. An emphasis will be placed on the environmental profile of the city and area, and how natural assets shaped Edmonton's identity.

Our Stories – The lives of Edmontonians are the focus in this thematic area. The stories of the various individuals and communities that have called Edmonton home will be told, through a range of lenses

such as immigration, education, trade, enterprise, sport, medicine, the arts etc.

Urban Lab / Activity Zone – Here, current issues affecting the city are featured and investigated. Oriented towards the future, this highly participatory area invites visitors to contribute content, opinions or knowledge.

- A major part of the Museum’s role will be to introduce visitors to all that Edmonton has to offer. *It will therefore serve as a portal to the city and the off-site experience* could include connections to other Edmonton museums, augmented reality or QR code points around the city, or a web-based experience that illustrates the themes with reference to real places and experiences throughout the city.
- It is proposed that the Museum utilize the “distributed museum” model with regard to its service delivery. Within this model, *the City Museum would not only present content to the public through its exhibitions, programs, website and outreach, but users (the general public, heritage groups, other city museums) could in turn contribute content to the Museum through other platforms such as social media, blogs, and other on- and off-site programs.* The distributed museum encourages multiple dialogues to occur between the institution and its many publics both physically and virtually, while giving the public a greater stake in the institution. The participatory nature of this model is well-suited to the mission and mandate of the Edmonton City Museum, allowing the institution to adapt and respond to changing audiences, publics and events.

5.1 EXHIBITION PRIORITIES AND CHARACTERISTICS

The Edmonton Heritage Council conducted a survey to gauge interest in a City Museum in Edmonton, and to better understand the kinds of things potential visitors would like to see and do while there. This survey, circulated through existing community networks and through the City of Edmonton website, elicited close to 400 responses. While the survey recorded general opinions towards a new City Museum, it focused primarily on determining the kinds of stories and themes people would be most interested in. This feedback is incorporated into this chapter, and informs the overall exhibitions and priorities that follow.

Close to 81% (all percentages in this section are rounded) of survey respondents indicated that looking at exhibitions is what they would most like to do at the Edmonton City Museum. In addition, about 93% of respondents reported that they would visit the Museum when a new exhibition interests them. There is strong support for artifact-based displays as well. This speaks to the central role that the Museum’s exhibitions will play in the visitor experience.

In terms of the exhibits, respondents agreed that exhibits should be highly interactive and get visitors involved²¹ (76%), that they want to see changing exhibits that reflect what is happening in Edmonton²² (81%), and that they

²¹ 37% of survey respondents somewhat agreed, and 39% strongly agreed with the statement “The exhibits in a City Museum should be highly interactive and get me involved.”

²² 36% of survey respondents somewhat agreed, and 45% strongly agreed with the statement “I want to see changing exhibits that reflect what is happening in Edmonton.”

expect to see many of Edmonton's most important artifacts at the City Museum²³ (88%).

With this in mind, along with our discussions with the Steering Committee, feedback from stakeholder interviews, survey responses and research completed to date, we recommend the following exhibition priorities and characteristics for the Edmonton City Museum:

- **Multidisciplinary Approach:** arts and culture, science and technology, and geography and history will be explored concurrent with each other. These sectors will not be presented as silos with their own unique timelines, but rather as part of parallel and converging narratives.
- **Interactive Experiences:** the exhibitions will offer mechanical, technological and emotional opportunities. A variety of hands-on interactive techniques will stimulate hearts, minds and bodies.
- **Feedback and Direct Engagement:** the exhibition experiences should include opportunities for direct visitor engagement and allow for feedback on programming and interpretation both on- and offsite.
- **First-person Narration:** it should be clear throughout the exhibitions as to whose perspective is being featured. First-person narratives should be incorporated as much as possible, omniscient institutional voices are to be avoided.

²³ 26% somewhat agreed, and 62% strongly agreed with the statement "I would expect to see many of Edmonton's most important artifacts at the City Museum."

- **Meaningful Collections Display:** collections will be used to bolster and tie together stories throughout the exhibitions.
- **Appealing to the Regional Resident Market:** the visitor experience must be geared towards Edmontonians – the most important market for the City Museum. Knowing that the resident market has a balanced demographic profile in terms of age and education but exceeds national averages in terms of income and youth population, exhibitions should appeal to a broad demographic and be of interest and relevance to families, youth, and history enthusiasts alike.

5.2 EXHIBITION FRAMEWORK

As outlined in the Phase 1 report, the Edmonton City Museum will adopt a combination of the **modified discovery centre** and **hub and spoke** models as its conceptual framework. This hybrid framework incorporates elements commonly used by history museums and science centres to explore the city's history in a dynamic way.

The visitor experience can be approached in a number of ways based on the stories the Museum wants to tell and the kind of messages it wishes to impart:

- **Discovery mode:** provides numerous opportunities for hands-on and minds-on learning
- **Multimedia-driven experiences:** tends to have a heavy reliance on technology such as audio, video, and computer-based interactive to provide variety in the way visitors engage with exhibits

- Integrated or immersive environments: uses simulators to transport visitors to another place or time
- Didactic approaches: artifact-based and graphic displays commonly seen in history museums, most effective when combined with other approaches.
- Participatory: promotes shared knowledge, lends itself to projects or exhibits involving co-curated content.
- Flexible: these displays and their cases and graphics are installed so as to be easily changed and regularly updated.

Experiences can be directed or undirected – there may be a linear storyline or physical pathway that visitors must follow (a directed experience), or a structure through which visitors may explore the exhibitions that interest them most without any negative impact on the narrative (an undirected experience). The former tends to be used in didactic approaches, while the latter is often used in themed and discovery mode exhibitions.

The exhibition approaches of the Museum of Copenhagen and M Shed, as reviewed in the Contextual Analysis (Chapter 2) of this report, favour thematic exhibitions and changing content rather than chronology-based permanent exhibitions that present a grand narrative of a place's history. From the institution's perspective, this approach has enabled them to remain relevant to its community, and position them to respond to major events and civic issues in a more fluid way. These examples are important to the City Museum; its vision of being a place of exploration, conversation and innovation, depends on its ability to engage Edmontonians on issues that relate to them most – something that thematic exhibitions make markedly easier.

Considering the Edmonton City Museum's concept, a ***thematic chronological approach*** is recommended for its exhibitions, offering ***both directed and undirected visitor***

experiences. This takes into account the desire to allow visitors to discover new things about Edmonton at their own pace regardless of whether it is a first-time visit or not, while ensuring that visitors do not get “lost in history” and are able to contextualize their experience in place and time.

5.3 CORE MESSAGES

The core messages of an exhibition are the ***key thoughts and ideas to be communicated to visitors about the exhibition.*** These messages are the main “take-aways”, the fundamental learning objectives for the Museum. All the content developed for exhibitions at the Edmonton City Museum should be guided by these core messages.

1. Edmonton is a dynamic city, and continues to grow and change.
2. The communities and people of Edmonton, through their actions both great and small, have made the city what it is today.
3. You are an important part of Edmonton's future, and your contributions today affect Edmonton's evolving identity.

5.4 MAIN THEMES

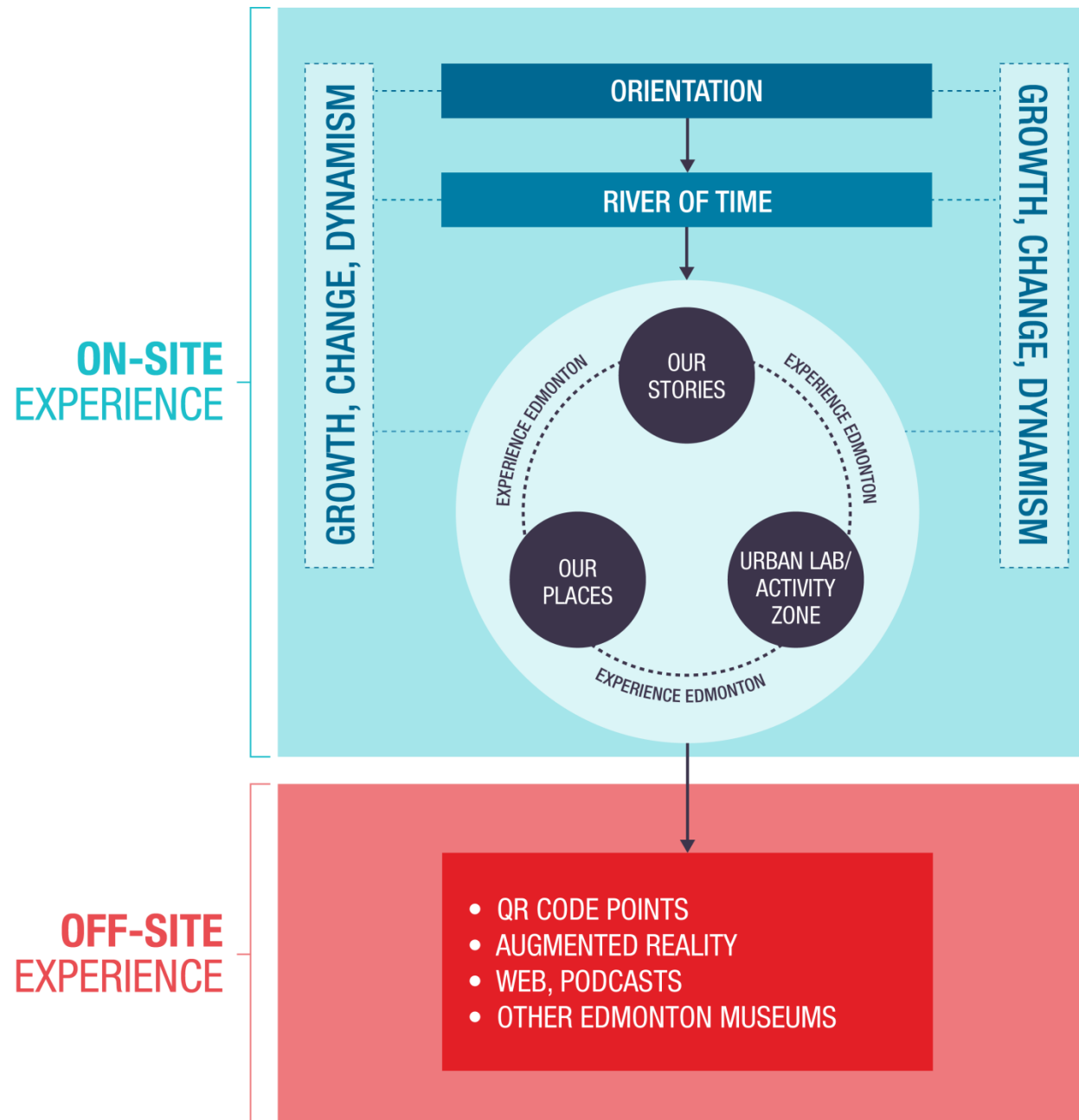
The recommended key themes for the Museum's exhibitions, elaborated below and in the diagram that follows, are:

- A. Our Places
- B. Our Stories
- C. Urban Lab / Activity Zone

Our Places – This thematic area considers the sites and spaces that define Edmonton. An emphasis will be placed on the environmental profile of the city and area, and how natural assets shaped Edmonton's identity.

Our Stories – The lives of Edmontonians are the focus in this thematic area. The stories of the various individuals and communities that have called Edmonton home will be told, through a range of lenses such as immigration, education, trade, enterprise, sport, medicine, the arts etc.

Urban Lab / Activity Zone – Here, current issues affecting the city are featured and investigated. Oriented towards the future, this highly participatory area invites visitors to contribute to the exhibition in some way. Each of these thematic areas makes way for the exploration of a host of related sub-themes, which can be realized through a range of interpretive approaches and vehicles, as dictated by the content.



From the survey, we see that a range of themes and subjects have appeal to potential visitors to the City Museum. These are listed here, in order of what participants are most interested in seeing:

- Edmonton's history up to the present (83%)
- Important people who have shaped Edmonton (61%)
- Edmonton's diverse cultural communities (52%)
- Edmonton's Aboriginal communities (48%)
- Personal stories of Edmonton residents (48%)
- Arts and Culture in Edmonton (46%)
- Edmonton's natural environmental assets (45%)
- Current issues affecting Edmonton (37%)
- Edmonton as an urban centre (36%)
- Gateway to the North (28%)
- Edmonton's place in the future (23%)
- Innovation in Business, Technology and Industry (19%)
- Sport in Edmonton (19%)

These sub-themes can easily be presented within the main thematic areas of Our Places, Our Stories and the Urban Lab / Activity Zone. Some of these are elaborated on in section 5.5 below.

5.4.1 CONNECTORS: EXPERIENCE EDMONTON

The hub and spoke concept was selected as an appropriate model for the Edmonton City Museum because it best fulfilled the Museum's requirement to connect with the existing cultural institutions in Edmonton. With the City Museum serving as a hub of activity and taking on the role of a welcome centre, it is well positioned to both promote other museums in Edmonton, and foster meaningful relationships between them.

The **Experience Edmonton** connectors formalize the function of the City Museum as a gateway to the city. The connectors work as a conceptual (not physical) "portal" that points visitors to any of Edmonton's community organizations or existing museums as sources of further information or interpretation on various subjects or themes. The City Museum presents visitors with the breadth of what the city is all about, and the Experience Edmonton connectors will encourage visitors to explore stories told in more depth at other museums. In this way, the City Museum fulfills its role as a hub for both visitors, and the museums community of Edmonton.

These series of "connectors" will occur throughout the exhibitions. Identified by a unique graphic, they alert visitors to other community organizations or cultural institutions that relate to the subject or topic being discussed. They provide visitors with the practical information they need to continue their discovery of the city in other venues.

The connectors can be easily adapted to complement exhibition content and respond to current events. Unlike full-gallery exhibitions, the connector displays are flexible and take the form of small kiosks, wall panels, listening stations or touch screens, the contents of which can be frequently changed or updated by museum staff.

The Experience Edmonton connectors may provide further information on either Edmonton's **Cultural Institutions** or **Community Organizations**, elaborated below. Edmonton has an extensive network of community organizations that service different neighbourhoods, interest groups, or cultural groups. Highlighting the events and programs of these organizations, in addition to those of Edmonton's museums, will give visitors a well-rounded feel for the kinds of experiences that Edmonton has to offer, and where to go and who to contact for further exploration.

5.4.1.1 Edmonton's Cultural Institutions

There are 27 registered and 14 accredited museums in Edmonton, each focusing on a distinct part of the city's culture and heritage. From visual arts, ethnology and Ukrainian history, to railways, telecommunications and aviation histories, Edmonton museums offer visitors a broad selection of topics to become immersed in. As the Edmonton City Museum creates both permanent and temporary exhibitions, these individual museums can be highlighted via a Portal incorporated into the exhibition design, providing visitors with a teaser of what more can be discovered should they visit.

5.4.1.2 Edmonton's Community Organizations

Community organizations can be a source of much information about Edmonton's past and present. Connecting the programming of various organizations with exhibition content keeps the Museum in touch with its communities, and gives visitors a chance to become involved in something that suits their interests.

5.5 THEMATIC AREA DESCRIPTIONS

This section describes the main thematic areas, highlighting some stories that could be told within each.

Please note that suggestions regarding exhibition techniques are intended to indicate what would work well for the particular exhibits being described. Detailed exhibition planning and design will be undertaken in subsequent phases, once the master planning process is complete.

5.5.1 ORIENTATION GALLERY

The Orientation Gallery is the first space in which visitors will spend time upon arrival at the Museum. It is meant to provide visitors with the background information they need in order to understand and make their way through the rest of the exhibits.

A large interactive map can serve to situate visitors by presenting the City of Edmonton and its key distinguishing features, both natural and human-made. To begin a discussion on how Edmonton has grown and changed over time, the map may be manipulated by participants to show other boundaries and landmarks from other stages of its history. The map could reveal which parts of the area were owned by the Hudson's Bay Company in the early 1800s, and how the city limits have expanded to become the urban centre it is today. Depending on the data available, the map might also reflect other demographic shifts such as the languages spoken by residents, or mapping the changes in the natural environment as Edmonton became a city.



City of Stuttgart, Information Centre for Urban Development.

Specially selected objects, artifacts or audio/visual material that link to stories told elsewhere in the galleries will be featured along with preliminary contextual information. These presentations – revolving around the ideas of Edmonton as a city of growth, dynamism and change – provide visitors with a glimpse of what lies elsewhere in the Museum.

5.5.2 RIVER OF TIME

Following the Orientation Gallery, visitors will experience the River of Time. Whether designed as an interstitial space such as a passageway or hallway, or as a dedicated gallery of its own, the River of Time is intended to help people locate themselves in history as they move on to explore the other galleries. This is the only gallery within the Museum organized chronologically.

While the survey results indicated that potential visitors would be very interested in seeing Edmonton's history up

to the present (83.1%) and that Edmonton's history should be a priority at the City Museum (70.3%), determining *whose* history is told requires much consideration. The land on which Edmonton now sits has a history that precedes that of the City of Edmonton. Canada's First Nations had a relationship with the land before European traders arrived, and this history must be addressed as well.

The River of Time could present milestones that chart multiple histories by incorporating more than one "voice", such as presenting Edmonton's environmental history alongside its social history. Milestones could reflect the following histories:

- The changing environment of Edmonton, from pre-history to present day: remarks on climate change, physical features such as the North Saskatchewan River, development of agricultural land, loss or gain of native animal species, etc.
- The First Nations of central Alberta: key celebrations and conflicts through to more recent milestones such as the signing of the Memorandum of Cooperation and Dialogue between the Confederacy of Treaty No. 6 and the City of Edmonton²⁴.
- Waves of immigration: when over the past 200+ years Edmonton received the most newcomers, and from where.
- Political achievements: key actions by political figures, voting rights.
- Sporting highlights: the Edmonton Grads, Stanley Cup victories, hockey riots on Whyte Ave (Blue Mile), Commonwealth Games.

²⁴ Edmonton Journal: "Edmonton and First Nations sign "historic" memo", 7 July 2012: <http://www.edmontonjournal.com/news/Edmonton+First+Nations+sign+historic+memo/6899900/story.html>

- Edmonton “Firsts”
- World Events: World War 1 and World War 2, the Cold War, contemporary deployments.

Scale is important here, as a large, dramatic and aesthetically pleasing display will communicate the sense of time and depth of history most fully. The exhibit could take the form of a touch table which would bring this layered timeline to life, allowing visitors to select the events they wish to learn more about. As in the image below, multiple participants can potentially browse through these layers of information depending on their interests. Special attention can be drawn to carefully selected artifacts representing the stories and topics to come in the other galleries.



Winston Churchill Lifeline Table, Cabinet War Rooms, London.

Alternatively, the timeline can be approached sculpturally, using graphics and text to illustrate the histories, as in the image below. In both cases, images or incorporated displays of relevant objects from the collection can be included to make connections between what is presented

at the City Museum and what is available for further exploration elsewhere.



5.5.3 OUR PLACES

This thematic area will comprise exhibits that investigate Edmonton as a place – a natural place, a meeting place, a constructed place. Here, visitors gain a deeper understanding of how Edmonton, as it is known today, came to be.

What was so special about this place? What is the significance of the North Saskatchewan River? What did Edmonton look like 100 years ago? How did its neighbourhoods evolve? These are some questions that will be addressed by the exhibits in this thematic area.

The City Museum can draw upon the collections of the City Archives and Artifact Centre to create exhibits that evoke Edmonton’s past. While there will be opportunities for nostalgic reflection, visitors will also be invited to relate ideas and themes to their own lives through participatory exhibits.

Potential Stories and Means of Expression

Natural Assets

The North Saskatchewan River is a defining feature of the city of Edmonton. Historically, it contributed to the suitability of Edmonton as a meeting place and centre for trade, and continues to play a role in the recreational lives of residents. This exhibit, made up of artifacts, artwork and archival material, will explore the role played by the river in the making of the city and how various peoples over the past centuries have used the river and surrounding area for work and play.

- **Experience Edmonton:** The North Saskatchewan River Valley Conservation Society and the River Valley Alliance would be good organizations to highlight in this thematic area, as a source of further information on the River's ecology and well-being, and how to get involved in conservation efforts. The John Janzen Nature Centre and Muttart Conservatory could also be a good connection.

A Tale of Two Cities

Edmonton and Strathcona were two separate cities prior to amalgamation on February 1, 1912. This exhibit brings to life the spirit of early 20th century Edmonton through photographs, maps, and other archival material to show visitors the vibrant circumstances surrounding the establishment of these two neighbouring cities, and ultimately what prompted their merging.

- **Experience Edmonton:** the City Museum can link the Street Stories exhibit to particular buildings and shops in Old Strathcona. When visitors complete the self-directed walking tour of the area, developed by the City of Edmonton, they will encounter additional interpretation or information at various points along the way.

Street Stories

This exhibit traces some of Edmonton's most well-known streets from the present day into the past. Focusing on Whyte Avenue in Old Strathcona, perhaps the city's most known street, visitors will have the chance to travel back through time to see what the street looked like decades ago when it was part of the city of Strathcona 100 years ago. Known today as a trendy area with boutique shops, restaurants and a healthy nightlife, Whyte Avenue is home to some of the oldest buildings, hotels and restaurants in the city. The exhibit will use archival material to provide visitors with snapshots of Whyte Avenue at various points in its history, and draw upon the memories of business owners and local residents to tell the story of the changing street. Video footage and audio material will be incorporated.

- **Experience Edmonton:** The City of Edmonton Archives can be featured as an excellent resource for those interested in the histories of other major streets and sites in the city. Some additional "then and now" comparison images can be displayed.

Journeys

Why is Edmonton called the Gateway City? As Canada's northernmost major city, Edmonton has provided important links to the North, and to the West. This exhibit is all about the journeys various people have taken over the decades, to or through Edmonton. Whether arriving from Scotland as part of the Hudson's Bay Company, heading from Edmonton towards the Yukon during the Gold Rush of the late 1800s, or emigrating from the People's Republic of China in 2005, the reasons and routes for these journeys sit at the heart of this exhibit.

- **Experience Edmonton:** Historic sites relating to immigration to Edmonton, such as the architecturally-significant Immigration Hall at 10534 - 100 St, can be highlighted here. Since 2009, it has been operated by the Hope Mission and functions as long-term and transitional housing for men and women²⁵, serving as a gateway to a new start for many Edmontonians.

Wagons, Trains and Planes

How did Edmontonians move around the country, province and city? From omnibuses between the cities of Edmonton and Strathcona, a funicular, trolleys, buses and light rail transit, Edmonton has kept pace with transportation advances over the years. This exhibit draws upon the artifacts, videos and photographs of the Alberta Aviation Museum and the Alberta Railway Museum to communicate the history of some of these modes of transportation from an Edmonton perspective. The significance of these transit systems to the growth and prosperity of the city will be explored.

²⁵ Hope Mission Press Release: Immigration Hall Opens, November 3, 2009: <http://www.hopemission.com/2009/11/03/immigration-hall-opens/>

Moving Edmonton Today - After gaining an understanding of how transportation evolved to address the needs of the city, visitors will be invited to think about Edmonton today - what are some transit issues faced by commuters every day? How might they be solved? Examples of innovative solutions to public transit from around the world will be presented, and visitors will be invited to comment on and suggest what might work for Edmonton.

- **Experience Edmonton:** Visitors can be encouraged to visit the Edmonton Radial Railway Society at Fort Edmonton Park or at its Strathcona location, and take a ride on their electric street railway, and to check out the simulators at the Alberta Aviation Museum.

Where We Live

This exhibit charts the city's growth and how it has come to include more and more communities hailing from around the world as the city limits stretch. Edmonton's neighbourhoods will feature prominently here to illustrate the many areas that make up the city, and to highlight the diversity of its residents. Statistics from 19th century records to current census data inform this display, providing an understanding of how immigration patterns have contributed to the fabric of the city. Visitors can browse through an interactive map that presents this information in highly visual ways while providing historic contextual information that supplements the statistics.



Interactive City Map, Red Town Hall, Berlin

Our First Home – Accompanying the Where We Live display could be an exhibit that gives visitors an opportunity to hear from a cross-section of Edmontonians about their first home in the city. In this short (10-15 minutes long) video, recent newcomers and longtime residents alike will be asked: where did you first live in Edmonton? What did you like about it? Why did you move, or will you ever move? These stories bring a more intimate dimension to the statistics and graphics that illustrate immigration patterns to the city.

A station can be set up nearby where visitors can describe their first home, with pen and paper or via a story booth, to be displayed alongside the exhibit. This display presents opportunities for the public to participate using their smart phone or computer by inviting them to upload photos of their home or tweet responses to these questions on an ongoing basis.

5.5.4 OUR STORIES

Who are the people who have made Edmonton what it is today? Who were Edmonton's giants of industry? What are the communities that have contributed to the city? How did Edmonton deal with conflict? These exhibits look at the lives of people who lived and live in Edmonton to gain an understanding of the city's social history. Edmontonians will get to "meet" each other through a series of exhibits that focus on topics such as the arts, community, conflict, sports, working life and education.

It has been identified that existing collections that include post-1950s-era material culture are scarce, and that this is a gap that the City Museum could fill. This thematic area is concerned with lived experiences, and will deal more with recent history than the exhibits included in the Our History thematic area. As such, there are opportunities here to incorporate community-contributed objects, artifacts and ephemera, and for the Museum to actively collect material culture and oral histories more reflective of recent history.

Potential Stories and Means of Expression

Belonging

How do residents and newcomers to Edmonton feel about this new place they call home? Whether one is a resident, coming from elsewhere in Canada or elsewhere in the world, the process of finding work and making friends can be difficult. This anchor exhibit probes the question: what does it take to feel at home in Edmonton?

Enlisting the participation of Edmonton's diverse communities will root the exhibit firmly in the present and resonate with visitors, making this exhibit a central focal point within the Museum. The City Museum can work with a range of communities to span ethnicity, age, religion and sexual orientation to ensure that a range of perspectives are included. These partner communities become the storytellers in this exhibit, and by recording oral histories, taking photographs, and identifying objects of importance that serve as touchstones for their stories, both heartwarming and painful aspects of what it means to belong or not, will emerge.



A semi-private story booth set up alongside the exhibit invites visitors to record their own experiences of belonging, and what makes them feel at home in Edmonton. This contributed content can feed into digital screens or projected onto walls within the display (if the contributor authorizes its use), and become part of the Museum's collection.

- **Experience Edmonton:** The city's community groups and welcoming services are to be recognized here. The Edmonton Mennonite Centre for Newcomers, YMCA Welcome Village, and local Native Friendship Centres are just some organizations that the exhibit might connect with. Museums that trace histories of specific communities in Edmonton must also be highlighted, such as the Ukrainian Canadian Archives and Museum of Alberta.

Edmonton's Community Leagues

The strength and scale of Edmonton's Community Leagues is admirable and a valued asset to the city and its residents. Crestwood Community League, Edmonton's first league and Canada's first community association, was formed in March 1917. In 1921, the nine existing community leagues merged to form the Edmonton Federation of Community Leagues (EFCL). Today, Edmonton boasts 155 thriving community leagues²⁶.

²⁶ Edmonton Federation of Community Leagues, Online Resource Guide, Introduction:
<http://www.efcl.org/Resources/Resources2/Introduction/tabid/237/Default.aspx#history>

This exhibit, involving multimedia, archival and contributed material, showcases the community spirit that has galvanized the people of Edmonton for the past century. It will highlight lasting contributions the leagues have made to society such as a number of sports leagues, a neighbourhood watch program, and a talent show that has been running for over 50 years²⁷. Complementing the historical overview of the EFCL will be profiles of current Community League members and volunteers recounting their challenges and successes. Visitors get to learn more about their city's civic history through the stories of League members, and will be able to ask questions or connect with a branch in their area using computer kiosks within the exhibit.

- **Experience Edmonton:** Information on EFCL events and local branch events will be made available along with this exhibit, encouraging the public to get involved.

Edmonton Expressions

Edmonton has an active and passionate arts community, and has nurtured talent in the visual, performing, and recording arts. Through spotlights on various luminaries within the arts and culture community both past and present, visitors will get to know the people who shaped Edmonton culture. From well known performers to local legends, the exhibit introduces the artists and the works that have garnered attention at home and away.

²⁷ Ron Kuban, *Edmonton's Urban Villages: The Community League Movement*, The University of Alberta Press: 2005.



WCTM (TV) Studios, Children's Museum of the Upstate, South Carolina

Visitors will be invited to help distill a uniquely Edmontonian artistic style, sense of humour, and sound by leaving their thoughts in the form of a drawing, a joke or tune. A recording area similar to that in the image above could allow participants to share their talents; the recordings may be used with permission by the Museum in other exhibits, or become part of the collection.

- **Experience Edmonton:** Visitors can be directed towards the Art Gallery of Alberta for a greater survey of visual arts from Alberta and beyond. Information on what the Edmonton Symphony, comedy clubs and performing arts festivals have to offer would help connect visitors to existing events in the city.

In Competition

Sports – whether playing, teaching, or watching – are central to Edmontonians. This exhibit looks at the city's sports heritage through the years, highlighting milestones and achievements in hockey, soccer, cricket, track and hunting, among others. The Artifact Centre has uniforms, basketball hoops, photographs and archival material of the 1920s women's basketball team, the Edmonton Grads, along with art, posters, flags, textiles and signage from the 1978 Commonwealth Games held in Edmonton. Edmonton's years as pro sports' "City of Champions" will be examined with reference to its effect on belonging and self-image. Chronicles of the Edmonton Oilers Stanley Cup victories, along with the resulting outcries following defeat will be included. Sports memorabilia, video footage and spotlights on star athletes round out the exhibition.

Edmontonians in Conflict and Peace

Edmonton's military history is a long and storied one. From pre-Confederation to the present day, Edmontonians have served in the national and global wars over the years, and participated in peacekeeping missions since. Highlights from these periods will be explored, with an emphasis on the people behind the uniforms, and first-person accounts – from those who fought, those who didn't, those who helped in any way – of what times of conflict were like. Artifacts, uniforms, letters and other materials drawn from the loyal Edmonton Regiment collection will make the stories in this exhibit real.

- **Experience Edmonton:** The Loyal Edmonton Regiment Museum is the go-to place for further information on Edmonton's military involvement.

Work and Innovation

Edmontonians pride themselves on their entrepreneurial spirit, and this exhibit takes a look at some key businesses that were established here. J.B. Little Brickyard, one of Edmonton's early businesses, specialized in brickmaking – the Artifact Centre has objects related to the brick-making process that can be included. Edmonton's communications and power histories can also be addressed, incorporating collection items from the Telephone Historical Centre and the Edmonton Power Historical Foundation. Giants of industry – prominent doctors, lawyers, nurses and other professionals – from Edmonton's early and more recent years will be profiled.

This exhibit goes on to explore some of the innovations to emerge from Edmonton in the fields of health sciences (the Edmonton Protocol, for example, as a step toward a cure for diabetes), biotechnology, recycling practices, petroleum technology and more. Profiles of industry leaders will be featured throughout the exhibit, putting a face to the various advances emerging from the city.

- **Experience Edmonton:** To really understand what some early Edmonton businesses were all about, visitors can be directed to Fort Edmonton Park. Similarly, visitors can be pointed towards the Telephone Historical Centre, the Edmonton Power Historical Foundation and the College and Association of Registered Nurses of Alberta Museum and Archives for further investigation into those areas of interest.

Education in Edmonton

Edmonton has led the way in the field of education in Canada. Edmonton's oldest schoolhouse, dating back to 1881, also has the distinction of being the province's first free public school, and the city's recent restructuring of its public school system has received positive reviews internationally. The city also is home to the University of Alberta, renowned for its research focus, and Grant MacEwan University (formerly College) – distinguished post-secondary institutions. This exhibit will introduce visitors briefly to the public school systems in the city using a combination of artifacts and didactic panels. Policies that have attracted controversy, such as the “no zero policy”, will be included as a way to begin a conversation all Edmontonians can participate in.

The core of the exhibit lies in its highlighting of new research and interesting projects coming out of Edmonton's educational institutions. Through partnerships with school boards and universities, the City Museum can present unique “sneak-peeks” of what might otherwise go unseen: short stories by Grade 8 students, a new historical novel by a professor at the U of A, high school science project, an IT application, a medical advancement. The students, professors, teachers and researchers involved in the academic and innovative output of the city will be profiled along with their project.

5.5.6 URBAN LAB / ACTIVITY ZONE

The Edmonton City Museum will be in a unique position to engage with its visitors on issues and subjects that have a direct bearing on their lives²⁸. 71.3% of survey respondents agreed²⁹ that they would like to see cutting edge urban issues explored in a City Museum, and this is the thematic area that responds most directly to this. Questions around sustainability, resource management, livability, energy, and transportation are particularly relevant to urban populations, and will be addressed through thoughtful, investigative and collaborative exhibitions in this area.

One of the Museum's aspirations is to become a place that facilitates discussion and action; Edmontonians should feel welcome to meet others, debate and reflect on the thoughts and ideas raised in the exhibits. The exhibits will be intended to spark conversation and get visitors interacting with each other. Museum programming will further animate the space.

²⁸ 41.8% of survey respondents somewhat agreed, and 41.5% of strongly agreed with the statement “A City Museum should encourage input from individuals or communities on topics that affect them.”

²⁹ 31.3% of survey respondents somewhat agreed, and 40% strongly agreed with the statement “I want to see cutting edge urban issues explored in a City Museum”.

Potential Stories and Means of Expression

The Ideal City

Visitors get to consider what makes up their ideal city in this interactive exhibit. Designed to be installed at various points within the gallery, the exhibit poses questions related to what makes an ideal city. Questions will be electronic and changeable, and visitors respond with a “yes” or “no” by pressing a large button. Questions can be programmed by Museum staff and can respond to current events. They could include:

- *“Do you think that water conservation is more important than having green parks and front lawns?”*
- *“Should people who want to drive their cars in the city core have to pay an extra fee?”*

Once they respond, they will see how their response compares to other responses from that day. For example: You and 65% of participants responded “Yes” to this question. Note cards and pencils can be made available near each question, so that visitors can comment on the question or elaborate on their response. These opinion-based questions serve as conversation-starters throughout the gallery as visitors will be encouraged to think about how their responses relate to those of others.

Mythologizing the City

Responding to the notion that cities lack a place in the mythology of Western Canada, this exhibit explores contemporary perspectives of what it means to be from the West. How are Albertans and Edmontonians perceived? What do people believe the West looks like? Examining popular culture to find depictions of the West or Western Canada in film, literature and art, the exhibit

presents these common (mis)perceptions through graphic panels, video and books. The exhibit will also feature elements of popular culture that dispel misperceptions about Edmonton and the West.

Edmonton superheroes – This participatory exhibit uses the preceding exhibition as a point of inspiration. Here, visitors are invited to come up with myths, stories and characters that are uniquely Edmonton; essentially, participants will be creating a fresh and unique narrative of the city. Desks of varying heights to accommodate various people will be stocked with art-making supplies so that adults and children alike can spend some time coming up with their Edmonton character or superhero. These creations are then put on display, along with any written stories, on a moveable wall nearby. Utilizing the Museum’s online platforms, such as Facebook, Twitter and YouTube, visitors can upload photographs of unique Edmontonians, record and send the Museum an Edmonton myth or urban legend. These contributions in turn can be creatively displayed at the Museum, and returning visitors will be able to see how the mythology of Edmonton has evolved.

Feeding the City

The transition of farmland to suburban and urban landscapes has had profound effects on what Canadians eat. This exhibit investigates aspects of this shift from agricultural land to urban spaces such as:

- What used to be grown in Edmonton and region, and what is grown now?
- How has our diet changed?
- Where does our food come from?
- Who has access to this food, and who does not?
- What are Edmontonians doing about this?

Partnerships with post-secondary institutions and community organizations will help the Museum present varying perspectives on the subject. Didactic panels combined with video spotlights on current initiatives and projects related to food in Edmonton allow visitors to find an entry point into the discussion, and explore further into particular areas as per their interest. More out-of-the-box uses of space such as turning the Urban Lab into a farmers market one day can be considered as part of its programming.

5.5.7 EXIT EXPERIENCE – WHAT KEEPS YOU IN EDMONTON?

This area gives visitors an opportunity to reflect on their experience. Visitors will be asked to respond to the question “what keeps you in Edmonton?” Comfortable seating, writing and drawing material will be made available, along with graphic panels that feature the responses of prominent Edmontonians. Live Twitter feeds of tweets mentioning Edmonton can be displayed on a frequently-refreshing screen, with a call to visitors to contribute to the conversation wherever they may be.

5.6 THE DISTRIBUTED MUSEUM MODEL

We have discussed the interpretation in the permanent collection exhibitions in the new Museum – one of several interpretive or content platforms that the new City Museum will offer.

But we know that the City Museum will provide robust on-site and off-site experiences by offering and collecting content through a number of different platforms – not just the permanent collection exhibitions. These *content platforms* could include:

- Permanent exhibitions,
- Temporary exhibitions,
- On-site public programs,
- On-site education programs,
- Off-site public programs and exhibitions,
- Online and mobile programs (blogs, apps),
- Research programs, and
- Special projects.

We propose that the Museum utilize the “distributed museum” model with regard to many of these platforms.

This means that the City Museum not only presents content to the public (via platforms such as exhibitions), but that users (the general public, heritage groups, other city museums) can in turn contribute content to the Museum – via other platforms – as well. The distributed museum allows for multiple dialogues to take place between the institution and the public both physically and virtually, and gives the public a greater stake in the institution.

Each of these content platforms has its own thematic or audience focus within the Museum’s broader mandate and mission. Each content platform generates and communicates its own content, builds and nurtures its own community, and develops programs that speak to each particular form and community.

Themes and focus areas can be duplicated or overlap – an onsite exhibition on climate change, for example, might be supported by a blog post written by a staff member, an app that encourages users to track changes in their environment, and a conversation thread on Twitter or Facebook gathering suggestions on how to combat climate change. It should be noted that Museum staff will need to vet public input from these various platforms to ensure accuracy, authenticity, relevance and fit with the Museum's mission, vision and mandate.

While this model will need additional development, we believe that its participatory nature is ideal for an institution of this kind.

This concludes our Interpretive Strategy. The next chapter provides a Collections Policy Scope for the new City Museum.

6. COLLECTIONS POLICY SCOPE

6.1 INTRODUCTION

Collection policy development is a complex and time-consuming task all on its own. As the main collection management tool for any museum, a collections policy must reflect the vision, mission and mandate of the institution and flow from its overall purpose. It must lay out guidelines for the acquisition, use, conservation, deaccessioning of objects and document, and for numerous other areas of collection management. And it must be a living document, a guide that staff return to again and again for guidance in the myriad day-to-day issues and questions that emerge in collection care and management.

The goal of this chapter is to set the stage for future policy development, first by presenting a discussion of the need for collections development to support the proposed City Museum. It then discusses the scope for City Museum collections and collections development, and provides a concise statement of acquisitions criteria forming the backbone of a new City Museum Collections Policy. Finally

it discusses collections development itself and a policy framework, illustrating the various policy areas that need to be explored.

The chapter is organized as follows:

- This **Introduction** reviews previous studies and recommendations and the current state of collections policies for City collections;
- **Section 6.2, a Review of Existing Collections;**
- **Section 6.3, a Scope** for the City Museum collections based on the City Museum's Vision, Mission and Mandate in Chapter 4;
- **Criteria** for determining collections content in **Section 6.4;**
- **Collection Development** is the subject of **Section 6.5**
- And a discussion of a **Policy Framework for Collections Development** in **Section 6.6.**

THIS CHAPTER AT A GLANCE

- ***Ownership of collections*** for the City Museum shall continue to be in the hands of the City of Edmonton, administered and managed through the Artifact Centre.
- The City Museum's curatorial staff will work with the Artifact Centre (staff and Collections Committee) ***to develop and implement a Collections Development Strategy and Collections Plan for the City Museum.***
- Collections development for the City Museum will be clearly based on the Museum's Vision, Mission and Mandate and the Interpretive Plan, which will provide criteria for collecting that can be adjusted over time. ***There will be no onus on the City Museum to become a repository for collections which do not fit within its mandate.***
- The City Museum's development can provide a catalyst for ***reassessment of all the City's collections, their content, care, documentation and use.***
- ***Collections Policies for the Collection Centre should be developed in conjunction with refinement of the Artifact Centre's policies;*** the Artifacts Centre's policies should reflect more definitively relationships with the various collections users.

6.1.1 BACKGROUND

Collections are a key resource for any museum, and the City of Edmonton has such a resource, in the City Collections held by the Artifact Centre, City Archives, Fort Edmonton Park, and various City Departments.

The management of the collections, including collections development, currently rests with the Artifact Centre, which is part of the Recreational Facilities Services Branch of the Department of Community Services.

Previous studies commissioned by the City of Edmonton towards establishing a City Museum have noted the need to determine whether these collections match the projected needs of a City Museum. The Catharine C. Cole Report "Preliminary Assessment for a 'Civic' or 'City' Museum in Edmonton", May 2007, assessed the collections held at the Artifact Centre and concluded that only a portion of the items there were of value in telling the story of the city.

This conclusion was confirmed by the 2011 study by Michael Lundholm Architects Associates with Catharine C. Cole and Associates, "Developing and Preserving Edmonton's Historical Collections: Artifact Centre and Archives Strategy", which observed:

"If the Artifact Collection is intended to represent Edmonton's heritage, as well as support the further development of Fort Edmonton Park, and a proposed City Museum, it will need further development based on a revised collection policy and under the guidance of a curatorial committee."

"The Consultants also performed a detailed review of other City collections, the collections of the partners of the City,

and other local museum collections of interest, to determine the rationale of absorbing these collections into the City Artifact Collection. It was determined that the City should not anticipate or pursue consolidating these collections, as the number of artifacts that would be relevant to the City Collection are marginal. In lieu of the acquisitions of artifacts from other City collections, the Consultants propose the source of additional artifacts should be the careful acquisition of selected artifacts from private collections. "

They recommended the following collections strategy for the Artifact Centre:

Collections Strategy

Based on consultation with the Steering Committee and relevant stakeholders, the Consultants pursued a collection strategy that requires the City to continue its support of Fort Edmonton Park programming with artifacts from the City collection, but take a more active role in the collection management and storage of artifacts at the Park.

The proposed strategy also requires the City to actively refine and develop the current collection:

- Review and update a de-accession policy for the Collection
- Institute an immediate program of de-accessioning damaged, replicated, and duplicate artifacts
- Establish a curatorial committee for the collection
- Refine the current Collection Acquisition Policy
- Expand the Collection to approximately 25,000 artifacts, with the intention that expansion would be greatest in the underrepresented collection themes.

A number of these steps are completed or underway, leading to an ongoing redefinition of the Artifact Centre and its role in supporting Fort Edmonton Park, the John Walter Museum, and a potential future City Museum. These steps address the management and development of collections broadly; effective collections development needs to rest on a more fully defined understanding of the needs of the museum entities that use the collections as an interpretive resource.

For a discussion on collections policies at the Artifact Centre, please see **Appendix C – Current Collections Policies** (page C-1).

6.2 REVIEW OF EXISTING COLLECTIONS

Edmonton boasts numerous museums, most of which hold collections relevant to the City and its history and development. These fall into two broad categories:

- City-owned Collections
- Other Museum Collections



Both categories of collecting institutions were analyzed in previous studies as referenced above, dating from 2007.

6.2.1 CITY-OWNED COLLECTIONS

The City-owned collections consist of materials held at the Artifact Centre, at Fort Edmonton Park and the John Walter Museum, and by various City Departments.

- **Artifact Centre:** houses approximately half of the 90,000 artifacts in the City's collection (half are assigned to Fort Edmonton Park and the John Walter Museum). There is a split collecting mandate, with some artifacts being acquired for Fort Edmonton Park, and others in a more ad hoc manner relating to city history. At the moment problems with migrating data in the computer system to new software have reduced the accessibility of computerized records.

Observations during a walk-through of the Artifact Centre yielded significant resources that may well be appropriate for the City Museum, including materials from prominent Edmontonians, families and businesses, labour unions and associations, and churches. Markers of the development of the urban landscape such as traffic lights and neon signs, new communications and transportation technologies, and artifacts relating to civic government have been collected. Notable teams and sports events are also represented. In short, there are indications of a collection on which to build to achieve the collection that will support a new City Museum.

- **Fort Edmonton Park and the John Walter Museum:** Approximately 45,000 artifacts are displayed in the Fort's historic buildings, and with few exceptions these materials pre-date 1929 which is appropriate given the mandate of Fort Edmonton. Ideally artifacts should be rotated in and out of the historic buildings for preservation reasons, and this may provide opportunities to improve collections at the Park, as well as to reserve appropriate items for the City Museum.



- **City Departments:** In addition to the Edmonton Transit and Edmonton Police Museum, departments such as the Mayor's office house collections. Audit and assessment of these materials is needed to determine the extent of the holdings.



6.2.2 OTHER MUSEUM COLLECTIONS

The list of Edmonton museums cited in previous studies may need to be updated and confirmed. Some museums, such as the Alberta Aviation Museum, the Ukrainian Canadian Archives and Museum of Alberta and the Ukrainian Museum of Canada (Alberta Branch) have moved to develop their own facilities and have the institutional stability to care for their collections. Some smaller institutions are struggling financially and suffer from declining membership; their collections may therefore be at risk and could benefit from shared care and documentation initiatives.

Both types of existing collections clearly contain little-known and under-appreciated “treasures” from Edmonton’s past, but at the same time there appears to be a general dearth of collections from the post-1950s period, and many gaps. Determination of the massed collections’ true potential and where the gaps may lie requires a collections audit or inventory. The collections audit should cover all community museum collections, but first and foremost should assess the contents of the Artifact Centre. It may be possible to base part of the audit (first pass) on existing records, but some level of item by item inventory would likely be needed. Given that existing City collections staff are currently overstretched, it is suggested that the audit should be contracted out, but supervised by staff of the Artifact Centre using compatible procedures, software, etc. The audit is needed as a next step for the City Museum, but can also be of benefit to all Edmonton museums in providing a shared documentation initiative that will help pinpoint where additional collections care inputs should be targeted.



The present study draws on the views of the community and stakeholders to develop a vision for the City Museum; this vision, and the thematic framework and interpretive plan flowing from it, form a basis for a clear scope definition of the parameters for collecting for the new City Museum.

As indicated earlier in the Institutional Plan, the City of Edmonton will retain ownership of all City Collections, delegating management to the Artifact Centre in partnership with collections staff at the City Museum. Development of the City Museum may become the catalyst for reconsideration of all the City's collections, as identified in the May 22, 2012, Community Services report 2012CSP002, to City Council:

- Accessioned Collections held at the Artifact Centre, the John Walter Museum, or Fort Edmonton Park
- Unaccessioned Collections held at City Hall or by City Departments
- Collections suitable for Fort Edmonton, including vehicles, farm equipment and other large artifacts.

In addition to current collections, there are "Orphan Collections" of museums or organizations which can no longer care for them, and which may be offered to the City. Having a framework to assess the opportunities and challenges represented by such offers will smooth the process and defuse some of the attendant concerns. Collections are both an asset and a potential liability, if they are unsuitable, or unable to be properly conserved, cared or displayed.

Acknowledging that all the above collections have merit as City Collections may also open up the opportunity for the City to take ownership of the need to address the related collections management requirements and resources.

6.3 A SCOPE FOR THE CITY MUSEUM COLLECTIONS

6.3.1 VISION, MISSION AND MANDATE

The proposed Vision, Mission and Mandate statements for the City Museum are as follows:

Draft Vision Statement

The Edmonton City Museum is a forward-thinking, dynamic and innovative museum institution that represents the city-region to Edmontonians and visitors from elsewhere in Alberta, Canada or the world.

Welcoming to all, the Museum is the centrepiece for heritage interpretation in Edmonton and the flagship of the city's heritage community. Like the city itself, the Museum is a place of exploration, conversation and innovation.

Draft Mission Statement

The Edmonton City Museum preserves and interprets Edmonton's past, provokes debate about its present, and provides a series of platforms for participation in ongoing conversations about its future.

A collecting institution that interprets heritage content generated by its staff and by its users, the Museum explores the city's heritage and its identity via permanent collection exhibitions, temporary exhibitions, and a full range of public educational programs both on and off-site.

Its exhibitions and programming facilitate a dialogue between past, present and future in order to create and preserve shared individual, community and public memories, maintain a connection to an authentic and meaningful local place, and nurture individual feelings of belonging.

Draft Mandate Statement

- **Geographical Mandate:** *the geographical mandate will extend beyond the modern city's artificial boundaries. The concept of "human geography" will define the geographical mandate, referring to the territory affected by the activities that have been centred on the area now occupied by the modern city.*
- **Chronological mandate:** *From the time of the area's importance as the centre of an aboriginal trading network to the present and into the future.*
- **Subject matter:** *The Museum will consider the human history of the region, with reference to the ways in which the natural endowment shaped the city through time, as well as a range of urban issues (encompassing a wide range of subject matters) as they pertain to the Edmonton of the past, the present and the future.*

6.3.2 INTERPRETIVE MESSAGES AND THEMES

The Interpretive Plan which is part of this Report draws on the visioning sessions and discussions with stakeholders to crystallize the main messages and themes for the City Museum.

Messages and Themes

Three key messages underlie the Interpretive Strategy:

- Edmonton as a dynamic and evolving city;
- Edmonton's people and communities have built the city up to today;

- Edmontonians today are part of that dynamic process, making the future.

The stories of people, places, and events in a dynamic, changing environment, that extends through time and links past, present and future, thus provides a thematic framework for the Museum.

These themes lend themselves to an array of subthemes, each of which suggests potential collections areas for the Museum:

- Edmonton's history up to the present
- Important people who have shaped Edmonton
- Edmonton's diverse cultural communities
- Edmonton's Aboriginal communities
- Personal stories of Edmonton residents
- Arts and Culture in Edmonton
- Edmonton's natural environmental assets
- Current issues affecting Edmonton
- Edmonton as an urban centre
- Gateway to the North
- Edmonton's place in the future
- Innovation in Business, Technology and Industry
- Sport in Edmonton.

6.3.3 COLLECTIONS SCOPE

The following Collections Scope Statement is intended as a preliminary guide to collections development for the City Museum.

Edmonton's City Museum aims to develop, manage and care for a collection of artifacts and documents which reflects the history and accomplishments of its people and

communities, the urban growth of the City through its economy, government and communities, and its relationships to the locale, region and Province. The collection, held in trust for the people of Edmonton, is intended to support exhibitions and programs of the museum, and act as a resource for understanding and appreciation of Edmonton's history, dynamism and growth.

The Collection will include both objects and documents relating to three primary focuses:

- Places: The geographic region or territory affected by activities centred on the now City of Edmonton;
- People: The "human history" of Edmonton's people and communities;
- Events: The chronological story of Edmonton, shaped by events and trends at home and in the world at large.

Collections will be specifically designated for the City Museum, but will be owned, housed and cared for by the City of Edmonton through the Artifact Centre, under the Department of Community Services. The Artifact Centre will play a main role through its professional staff, in collections development and collections management, but will work closely with the City Museum's curatorial and collections staff to coordinate these processes. A Collections Development Plan and Collections Policy Manual will be adopted to guide acquisition and care of the collections.

6.4 CRITERIA FOR COLLECTIONS

Collections development as a process – directed towards forming a comprehensive and coherent collection – requires criteria by which new acquisitions can be assessed, and which allows curators to seek out materials that will tell a story or fill gaps in the overall picture.

The criteria need to be based on objective foundations:

- The Vision, Mission and Mandate for the City Museum as above
- Messages and Themes of the Interpretive strategy
- The Collections Scope Statement

These documents have produced a broad framework for collecting which will guide assessment of current collections, and acquisition of new materials for the City Museum.

Curatorial expertise, on particular subject matter expertise, is generally the key requirement for making assessments of individual objects and offered collections. However, acquisitions may be subject to a number of pressures which can result in accepting materials whose ultimate worth may be questionable. In order to objectify the process and make the criteria clearer to non-specialist supporters and stakeholders, an assessment system can be effectively used. The assessment system outlined below can be used when presenting collections recommendations (to accept or reject donations, for example) to a Collections Committee, or to any agency or individual.

The Collections Scope focuses on objects and documents which relate to or exemplify the following thematic areas which may be extended to encompass many subthemes:

- Places
- Persons
- Events
- Communities and organizations.

How do objects - artifacts and documents - relate to this thematic framework? It is through relationships that museum objects demonstrate their significance. The relationship between an object and its maker or user, the locality of its origins or ultimate disposition, or the events in which it played a part, constitute its significance to the Museum and to its many visitors who come to see the "real thing".

In addition to significance, museum objects must be assessed on the objective criteria of condition, authenticity, clear title, cost of acquisition and care, and existence of similar items already in the collections.

The following assessment matrix using a simple point system is suggested as a tool for building the argument whether or not to acquire or retain a collection item.

A higher points total based on objective criteria will usually indicate the value of the object as a potential acquisition or its current status within the collection. However, any one of these factors, if a negative, could be a reason for not collecting, or deaccessioning, the object. For example, an object to which the Museum cannot obtain clear title, ideally should not be accepted or retained.

A higher points total based on the criteria of relationship, will usually indicate higher level of historical significance. Here, the greater the sum of relationships, building a network of associations around the object and its context, the higher the potential value to the collection.

Object 1						
	Condition	Authenticity	Title	Cost	Duplicate	Total Points
Grade 0-3 points:	Excellent - 3 pts	Excellent - 3 pts	Excellent - 3 pts	Low cost 3 pts	Unique - 3 pts	Max 15 pts

Significance						
Relationship to:	Event	Place	Person	Community		Total Points
Grade 0-3 points:						Max 12 pts
Grand Total:						Max 27 pts

Relationship Key	
Direct	3 points
Indirect	2 points
Example	1 point
Replica	0 points

6.5 COLLECTIONS DEVELOPMENT PLAN FRAMEWORK

As noted above, the Artifact Centre has developed and is ratifying an overall Collections Policy. With that Policy in place, it will be possible to turn to developing a Collections Development Plan for each of the collecting entities, in this case, the City Museum. The following is suggested as a preliminary draft.

6.5.1 OVERVIEW

The Artifact Centre's mandate to build a City Museum collection for the people of Edmonton will be carried out through a Collections Development Plan (CDP) jointly developed with City Museum representatives (later, curators), which guides the content of the collections and leads staff in a coordinated and uniform direction over time to refine and expand the value of the collections in a determined way.

The Collections Development Plan will embody both short and long term goals, and will outline a flexible three-year action plan termed the "Curatorial Plan" identifying specifically what the City Museum wishes to acquire for specific purposes over a period of time and what approaches staff will take to realize new acquisitions.

The City Museum with the Artifact Centre will review and refine the Collections Development Plan every six years, led by the Director or designate under the direction of the Collections Committee. Every three years (at the time of revision of the Collections Development Plan and at the midpoint of the CDP), the Curatorial Plan will be subject to a similar review.

Criteria for the Collections Development Plan

The Collections Development Plan will be designed to address both the immediate and long-term objectives of the City Museum, building on existing collection strengths and addressing gaps or weaknesses, and will take into account both current and proposed programs and needs. It will consider a range of options for building and sustaining the collection, including but not limited to planned and opportunistic approaches, deaccessioning, resource allocation, and partnerships with other museums. Collection development and the setting of priorities will be guided by the specialized knowledge and research expertise of qualified professional staff.

Acquisition strategy will be guided by the Curatorial Plan, a 3-year plan which indicates:

- Particular areas of the collection which are underrepresented and thus priorities for acquisition,
- Particular artifacts or documents which are a current priority to collect,
- Special acquisition projects which focus on developing the collection around a particularly significant person, place, event or organization which will contribute strongly to the excellence of the overall collection,
- Collections commemorating or celebrating a significant event in the City.

The curatorial plan will not restrict the City Museum's capacity to respond to new opportunities as they arise.

Approval Process

The Director will initiate the Collections Development Plan with staff input at the beginning of each five-year period; a strategy report with recommendations will go forward to the Collections Committee for discussion and ratification. The entire Collections Development Plan preparation and approval should be complete within one calendar year.

The Curatorial Plan will be similarly initiated and developed by Staff for every three-year period, but will be considered and ratified by the Collections Committee on the recommendation of the Director, Arts Development.

Funding Collections Development

The City Museum will allocate regular funding for collections development. Funding for acquisitions may come from various sources:

- Annual acquisition budget allocations to the City Museum or Artifact Centre from the City of Edmonton;
- Special allocations for extraordinary purchases;
- Proceeds of sales of deaccessioned items or insurance claim settlements;
- Public donations and bequests.

Allocations from the acquisitions budget unused in any one fiscal year should be rolled over to the next year's acquisitions budget. Amounts recovered from sales or insurance claims are allocated to the acquisitions budget.

The City Museum and Artifact Centre will work to strengthen and stabilize acquisition funding to meet the needs of the acquisitions program and collections development goals.

6.6 COLLECTIONS POLICY FRAMEWORK

The detailed outline below lists the recommended Table of Contents for the Policy Manual. Major headings and particularly individual policies under each unit are shown in bold type; subsections under each policy are shown unbolded. In the following section, we show how each policy can be detailed out according to a standardized and consistent format.

1.0 COLLECTIONS POLICY OVERVIEW

- 1.1 Legal Authority
- 1.2 Vision, Mission and Mandate
- 1.3 Responsibilities of Board, Staff and Clients
- 1.4 Ethics
- 1.5 Communications

2.0 COLLECTIONS DEVELOPMENT POLICIES

- 2.1 Introduction: Collection History and Direction
 - 2.1.1 Collections Scope
- 2.2 Collections Development Plan
 - 2.2.1 Collections Scope
 - 2.2.2 Collections Criteria
 - 2.2.3 Long and Short-term Goals
- 2.3 Acquisitions Policy
 - 2.3.1 Curatorial Purchases and Commissions
 - 2.3.2 Donations, Transfers and Exchanges
 - 2.3.3 Found in the Collections
- 2.4 Disposal Policy

3.0 COLLECTIONS MANAGEMENT POLICIES

- 3.1 Introduction: Overview
- 3.2 Storage and Handling Policy
- 3.3 Conservation Policy
- 3.4 Documentation Policy
- 3.5 Rights and Reproductions Policy
- 3.6 Risk Management Policy

4.0 COLLECTIONS ACCESS POLICIES

- 4.1 Introduction: Overview
- 4.2 Incoming Loans and Custody Policy
- 4.3 Outgoing Loans Policy
- 4.4 Research Access Policy
- 4.5 Web and Print Access Policy
- 4.6 Education and Public Programs Policy
- 4.7 Cooperation with Partner Institutions Policy

5.0 POLICY REVIEW AND REVISION

- 5.1 Introduction: Overview
- 5.2 Criteria for Review
- 5.3 Approval Process for Review
- 5.4 Methods of Review
- 5.5 Documentation and Communication

6.0 DEFINITIONS

- 6.1 Introduction: Overview
- 6.2 Glossary of Terms

This concludes our Collections Scope chapter and Volume I of this Edmonton City Museum Development Strategy report.

APPENDIX A: ACKNOWLEDGEMENTS

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- Marian Bruin, City of Edmonton
- Alexandra Hatcher, Executive Director/CEO, Alberta Museums Association
- Anne Hayward, Community member and consultant
- Kathryn Ivany, City of Edmonton Archivist
- Beverly Lemire, Professor, Department of History and Classics, University of Alberta (Committee Chair, EHC board member)
- Rhonda Norman, City of Edmonton (to February 2012)
- Terry O'Riordan, Provincial Archives of Alberta (Committee Vice-Chair, EHC board member)

- Virginia Stephen, Executive Director, Liberal Studies, University of Alberta (Chair, EHC board)
- Kyla Tichkowsky, Royal Alberta Museum

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- Chris Ashdown, President, Edmonton Radial Railway Society
- Frannie Blondheim, Associate Director, University of Alberta Museums
- Paul Collis, Edmonton Power Historical Foundation
- Adriana L. Davies, Ph.D., Consultant
- Rick Daviss, Executive Director, Arena District Project, Sustainable Development, City of Edmonton

- Herb Dixon, President and General Manager, Alberta Railway Museum
- Joan Fitzpatrick, Supervisor of Program Services, Legislative Assembly of Alberta
- Benita Hartwell, Curator, City of Edmonton Artifact Centre
- Anne Hayward, Norquest Museum Consulting
- Ben Henderson, Councillor, City of Edmonton
- Heather Kerr, Curator, City of Edmonton Artifact Centre
- Karen Leibovici, Councillor, City of Edmonton
- Karen Mackie, Royal Alberta Museum
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- Monica Roberts, Education and Interpretation Manager, Fort Edmonton Park
- Jette Sandhal, Director, Copenhagen Museum
- Constance Scarlett, Alberta Museums Association
- Allan Scott, Board Chair, Art Gallery of Alberta
- Rob Smyth, Branch Manager, Community Facility Services, Community Services, City of Edmonton
- Frances Swyripa, Professor, Department of History and Classics, University of Alberta
- Ken Tingley, Edmonton's Historian Laureate and Edmonton and District Historical Society
- Bill Tracey, Board Member, Ukrainian Canadian Archives and Museum of Canada
- Michelle Tracey, Ukrainian Canadian Archives and Museum of Canada
- Ron Ulrich, Supervisor of Operations, Visitor Services, Legislative Assembly of Alberta
- Joanne White, Curator, Musée Heritage Museum, St. Albert
- Burt Yeudall, Director, Telephone Historical Centre

APPENDIX B: CONTEXTUAL AND MARKET DATA TABLES

TABLE 1: COMPARATIVE CANADIAN COMMUNITY MUSEUMS – DATA FROM CANADIAN BUSINESS FOR THE ARTS 2008-09 SURVEY

Comparative Canadian Community and Regional Museums	Museum at Campbell River, BC	Museum London, ON	Museum of Vancouver, BC	Peterborough Museum and Archives, ON	Richmond Museum, BC	St. Catharines Museum, ON	Average	Median
Museum Type/Collections Focus	Focus is on human history (ethnographic, historic, archaeological and archival) of Northern Vancouver Island	In 1989, the London Regional Art Gallery amalgamated with London Historical Museum and Eldon House and Gardens creating what is known today as Museum London	Museum about the history of the City of Vancouver originally opened in 1903	Human and natural history of Peterborough	Richmond history, including archaeology, ethnology, textiles, furnishings and items significant to agriculture, fishing, transportation, and recreation	History of St. Catharines and the Welland Canal and shares facility with Ontario Lacrosse Hall of Fame		
December 2011 Adult Admission Charge	\$6.00	By donation but charge \$2.00 per hour for parking	\$12.00	By donation	Suggested adult donation is \$2.00	Suggested adult donation is \$4.00		
Size of Exhibition Space (net sq. ft.)	8,700	22,000	30,680	10,800	1,800	5,200	13,197	9,750
On-Site Attendance	10,503	97,200	60,000	6,634	39,086	14,971	38,066	27,029
Visitors per Sq. Ft. Exhibition Space	1.21	4.42	1.96	0.61	21.71	2.88	5.46	2.42
Memberships	341	386	500	0	10	163	233	252
Revenue from Admission Fees	\$35,682	\$3,872	\$227,098	\$0	\$0	\$23,600	\$48,375	\$13,736
Admissions Revenue per Visitor	\$3.40	\$0.04	\$3.78	\$0.00	\$0.00	\$1.58	\$1.47	\$0.81
Operating Revenue	\$744,103	\$3,364,083	\$1,804,248	\$658,915	\$527,928	\$805,292	\$1,317,428	\$774,698
% Earned	49.8%	21.6%	27.0%	2.9%	2.7%	8.4%	18.7%	15.0%
% Private	2.1%	20.1%	3.8%	18.2%	6.6%	8.0%	9.8%	7.3%
% Government	48.1%	58.3%	69.2%	78.9%	90.7%	83.6%	71.5%	74.1%
Local Funding	City of Campbell River and Regional District of Strathcona	City of London. No regional funding	City of Vancouver. No regional funding	City of Peterborough. No regional funding.	City of Richmond. No regional funding.	City of St. Catharines and the Ontario Lacrosse Association		
FTE Staff (assumes pt at 0.33)	4.3	24.3	25.3	8.0	4.0	9.3	12.5	8.7
Volunteers	115	180	250	94	104	101	141	109.5

Source: Canadian Business for the Arts Annual Survey of Public Museums & Art Galleries 2008-2009 and web sites. Museum of Vancouver data in CBAC are incorrect. The correct size of the exhibition is shown.

TABLE 2: DATA FROM AMERICAN ASSOCIATION OF MUSEUMS – 2009 FINANCIAL INFORMATION SURVEY

2009 AAM Profile	Art Museum	Children's or Youth Museum	General Museum	Historic Home or Site	History Museum or Historical Society	Living Collections	Natural History or Anthropology	Science or Tech	Specialized Museum	Overall 2009 Survey	Overall 2006 Survey
Sample Size	156	18	71	89	190	17	32	25	73	671	809
Median Attendance	44,878	130,870	58,500	11,700	10,000	208,574	58,176	357,103	22,000	26,500	33,446
% Charging Admission Fees	47.6%	94.1%	63.2%	77.4%	49.2%	64.3%	63.3%	96.0%	57.1%	59.0%	60.7%
Median Adult Admission Charge	\$8.00	\$7.50	\$7.00	\$6.00	\$5.00	\$8.00	\$8.00	\$10.00	\$7.00	\$7.00	\$6.00
Median Operating Income	\$2,379,176	\$1,729,532	\$1,930,895	\$350,000	\$260,000	\$3,072,452	\$3,256,810	\$7,857,138	\$602,080	\$1,168,559	\$850,000
Average Earned Revenues	21.5%	48.3%	24.8%	31.7%	24.0%	30.0%	31.1%	48.8%	33.2%	27.6%	31.0%
Average Revenues from Private Donors	46.6%	27.8%	33.7%	34.6%	31.0%	20.3%	38.3%	28.9%	37.7%	36.5%	35.2%
Average Revenues from Investment Sources	18.6%	12.1%	8.8%	10.7%	8.5%	14.3%	6.4%	3.0%	9.3%	11.5%	9.6%
Average Revenues from Government Sources	13.3%	11.7%	32.6%	23.0%	36.4%	35.4%	24.2%	19.3%	19.9%	24.4%	24.1%
Median Value of Endowment	\$9,744,500	\$414,875	\$2,539,870	\$1,202,817	\$526,500	\$14,253,806	\$5,078,964	\$1,829,599	\$2,526,508	\$2,825,075	\$1,580,537

Median Earned Income per Visitor	\$8.21	\$6.31	\$7.16	\$9.44	\$4.39	\$4.87	\$6.76	\$11.14	\$10.00	\$7.22	\$5.91
Median Operating Expenses	\$2,317,675	\$2,522,615	\$1,798,754	\$298,200	\$262,206	\$3,630,530	\$3,237,600	\$6,827,362	\$778,859	\$1,166,000	\$829,037
Operating Cost per Visitor	\$49.94	\$15.07	\$30.21	\$28.33	\$26.73	\$15.10	\$29.74	\$20.95	\$32.25	\$31.40	\$23.35
Staff salaries as a % of total expenses [Median]	48.6%	54.5%	53.5%	56.0%	50.8%	63.9%	60.8%	45.8%	39.9%	49.9%	50.9%
Collections care as a % of total expenses [Median]	6.4%	4.1%	9.9%	4.9%	8.5%	26.7%	17.3%	1.2%	10.0%	8.0%	9.4%
Marketing Budget as a % of total expenses	4.4%	8.4%	5.4%	3.8%	2.2%	4.1%	4.5%	7.5%	4.0%	4.1%	4.4%
Marketing Expenses Per Visitor [Median]	\$2.15	\$0.93	\$1.61	\$1.14	\$0.50	\$0.85	\$1.22	\$1.32	\$1.00	\$1.29	\$1.05

Source: 2009 Museum Financial Information, American Association of Museums, 2009

TABLE 3: LIST OF MAJOR MUSEUMS IN EDMONTON

Museum	Type	Description/ Mandate	Collection Scope	School Programs	Public Programs	AMA-Recognized
Alberta Aviation Museum	Aviation	To collect, preserve and present the [aviation] history of Edmonton, Northern Canada and the rest of the world as it relates to Edmonton.	Fifth-largest aviation-related collection in Canada. 34 aircraft on display, approx 20,000 artifacts, 25,000 volumes in the reference library and 25,000 images.	K-12 day programs. High school work experience programs. Grade 6 Aeronautics day program.	Simulators, displays, continuing Education series, summer camps.	No
Alberta Railway Museum	Railways	Preserves and interprets significant railway artifacts, including locomotives, railway cars, track maintenance equipment, and buildings. Our collection and interpretation efforts focus on the Canadian National Railways, Northern Alberta Railways, and short line and industrial railways. Third largest railway museum in Canada	The main emphasis is on cars and locomotives from the Canadian National Railways (CNR), Northern Alberta Railways (NAR) and industrial and short line railways. 14,000 photographs, 12,000 slides, film, drawings, maps. 65 pieces in its rolling stock collection		Self-guided tours focused on maintenance, the work train or the passenger train. Special programs planned for Victoria Day, Canada Day, Heritage Day, Labour Day etc.	Yes
College and Association of Registered Nurses of Alberta Museum and Archives	Nursing	Telling the story of nursing in Alberta.	Artifacts, photographs and archival materials such as uniforms, caps, pins, yearbooks, equipment etc. Approx. 2000 photographs documenting the careers of individual nurses, the history of the health care system and nursing in Alberta, and military nursing photographs.		Permanent and temporary exhibits.	Yes

Edmonton Power Historical Foundation	Electrical Power	To preserve and interpret the history of the electrical power business in Edmonton and Alberta, and to educate people about the industry.	100-200 artifacts, drawings, correspondence, annual reports, and their largest artifact - a 300lb functional steam engine.		Static displays, located within the Leduc West Antique Society facilities.	Yes
Edmonton Public Schools Archives & Museum	Education	Collects and preserves records and objects of historical significance to Edmonton Public Schools. These items are made accessible to staff, students and the public for research, and used to increase public knowledge of Edmonton Public Schools through school programs and interpretive displays.	Artifacts tracing Edmonton's school history since 1881. Archival holdings: 478.2 linear metres of admin records, school registers, yearbooks, textbooks, curriculum material etc, 492 rolls of microfilm, 228,893 record files, 4,000 photographs. Approx 1,400 artifacts such as trophies, sports equipment, furniture, school-related material.	3 curriculum-based programs for grades 2-6. 2 programs in published format for junior and senior high school.	Permanent displays and era classrooms	Yes
Edmonton Radial Railway Society	Part of Fort Edmonton Park - get info from AMA website	The Edmonton Radial Railway Society preserves and interprets the history and technology of street railways with particular emphasis on Edmonton's streetcar system. The organization collects and restores significant artifacts and maintains an authentic operating street railway at Fort Edmonton Park and across the High Level Bridge from Strathcona to Jasper Avenue.	Information, pictures and artifacts about the history of streetcars, the Edmonton Streetcar System and the museum cars of the Edmonton Radial Railway Society. Collection includes streetcar models, historic tickets, punches and uniforms.	Rides on a streetcar - part of Fort Edmonton Park	Displays and streetcar rides	Yes

Fort Edmonton Park	Historic House/ Village, with focus on 4 distinct time periods	Providing Edmontonians and their guests diverse opportunities to learn, grow and enjoy themselves through the animation, conservation and experience of Edmonton's history.	50,000 artifacts at the Park and 40,000 more located at the City Artifact Centre. Focus is on Edmonton's history from 1840-1929.	Full range of curriculum-based school programs, from preschool to Grade 12.	Summer day camps, group programs, sleepover programs, history courses for children, families and adults.	Yes
John Walter Museum	Historic House/ Village	A small facility that interprets the life of John Walter and the Strathcona community from 1875 to 1915.	Artifacts are drawn from the City Artifact Centre. The 3 historic original homes reflect the growth of Edmonton from a fur trading post to a large city.	School programs for preschool to Gr. 3, Gr 4-6, and Gr 7-12.	Day camps exploring pioneer life, Event Days, Drop-in Programs, Child and Family programs such as Ice Cream Afternoons, and Group programs organized by age group.	Yes
Loyal Edmonton Regiment Museum	Military	To preserve the military heritage of the Loyal Edmonton Regiment and other central and northern Alberta military units, to honour military service, past and present, and to promote a greater understanding of the legacy of military service on Edmonton and northern Alberta.	Focus is on the history of the Regiment, and includes photographs, uniforms, firearms, edged weapons, accoutrements, spanning late 19th century to the present. 12,000 records in database.	Youth and other educational programs, such as week-long summer day camps run in cooperation with City of Edmonton Community Services. Curriculum-related content on their website.	Permanent and changing exhibits, tours and other specialized programs	No

Royal Alberta Museum	Natural and Human History of Alberta	To preserve and tell the story of Alberta - the experience of people and places over time - and inspire Albertans to explore and understand the world around them.	Life Sciences (577,745 objects) Earth Sciences (9,224,075 objects) Human History - includes Ethnology, Cultural Studies (formerly Folk Life), Military and Political History (formerly Government History) and Western Canadian History (137,610 objects) Collections Services - includes Collections Management, Conservation, Information Resource Management, Resource Library (70,103 objects)	Full range of curriculum-based school programs, from preschool to Grade 12. Main curriculum areas addressed are Social Studies and Science.		Yes
Telephone Historical Centre	Tele-communication	Dedicated to collecting and preserving the history of the telephone in Alberta	Focus is on antique telephones and telecommunications technology. 1,200 artifacts and archival items.	Social studies and science programming City Hall school program.	Permanent and changing displays, Seniors programs, video lecture series, 25th anniversary celebrations	Yes
Ukrainian Canadian Archives & Museum of Alberta	History	The Ukrainian Canadian Archives and Museum of Alberta's mission is to enrich appreciation of the Alberta experience by collecting, preserving, displaying, and promoting the region's Ukrainian heritage in a creative and engaging museum environment:	Ethnographic and Fine Arts collection 2,000 textiles, musical instruments and other artifacts. Library: 40,000 books, magazines, newspapers. 6,000 photographs, maps and posters.			Yes

Ukrainian Catholic Women's League of Canada (UCWLC) Museum of the Edmonton Eparchy	Cultural History	The museum collects, preserves and interprets artifacts of Ukrainian culture brought to Canada by the Ukrainian settlers or made and used here in this country.	Permanent collection includes folk costumes, a collection of dolls in regional folk costumes, woven klyms, textiles, embroideries, pysanky, religious articles, photographs, fine art pieces, wood carvings, pottery, wedding headdresses.	School tours offered	Travelling exhibit entitled "Treasure Chest", consisting of 43 framed samplers of Ukrainian embroidery stitches and household items. Also has changing displays, workshops and courses in Ukrainian crafts.	Yes
University of Alberta Museums	Museum network	The University of Alberta Museums is a distributed network of 29 diverse museum collections located in faculties and departments across campus where they are used daily in teaching, research and community outreach programs.	20 million objects and specimens ranging from Anthropology and Zoology. While 90% of these are in the sciences (entomology, pathology etc) they are well-known for their Clothing and Textile collection, the Asian Art collection etc.	Full range of curriculum-based school programs, from preschool to Grade 12. Outreach program: The Muse Project (object-based research).	Permanent and changing exhibitions, tours, other programming as arranged by individual museums	Yes

Source: *Edmonton's Heritage Community: An Environmental Scan* for the Edmonton Arts Council, J. Ross & Associates, 19 May 2007, AMA website and individual museum websites.

APPENDIX C – CURRENT COLLECTIONS POLICIES

CURRENT COLLECTIONS POLICIES AT THE ARTIFACT CENTRE

The Artifact Centre has a current Collections Policy which was developed in 1991 and updated in 2004 and 2011. It has recently been under review and is awaiting approval. Here we focus on those sections of the Policy which are relevant to collections development for the City Museum. The Artifact Centre Collections Policy Draft 2012 covers all the collections held at the Centre under the jurisdiction of the Department of Community Services. These collections include materials intended for Fort Edmonton Park, the John Walter Museum, and “the Edmonton Collection”.

Mission Statement for the Artifact Centre

To collect and care for objects of significance for Fort Edmonton Park, John Walter Museum and the Edmonton Collection for the City of Edmonton.

Responsibilities

The policy describes the proposed responsibilities and approval methods for collections management at the Centre. The Facility Supervisor is responsible for overseeing the work of the staff, including Curators and collection management. The Curators have the primary responsibility for acquisitions, registration, cataloguing, research, restoration, conservation, storage, inventory, display and possible deaccession of objects. There is a Collections Committee consisting of the Curators, the Facility Supervisor and two designates from the Edmonton Heritage Council and a member of the museum community outside of the City of Edmonton. In addition, other outside advisors may be invited as needed.

Tiering

The 2012 Draft Collection Policy proposes that the collections shall be tiered, or assigned categories according to the level of care they will receive, which is based on their significance, integrity and authenticity. Thus, items receiving the highest level of care, Tier 1, are also the most significant to Edmonton’s history. They are “museum-quality objects that require environmental controls and security for exhibition and storage” and are “intended for permanent preservation” and therefore are suitable for a museum environment but not for Fort Edmonton Park or the John Walter Museum.

Items in Tier 2 are also of museum quality but could withstand uncontrolled conditions to a degree. Their historical significance is not as high. Tier 3 items are less valuable, are replaceable examples with little direct historical significance. Many of the items at Fort Edmonton Park and John Walter Museum will come from these Tiers.

Items in Tier 4 are those which may have issues with regards to provenance, historical significance, or condition, or are easily replaceable items which may be used for hands-on programs.

Tiering and Categorizing Recommendations

Tiering in itself is an effective management tool, and it is very positive that the Artifact Centre is taking steps to categorize their collections in this way in order to make the most of the limited collections care resources at its disposal. For the purposes of the City Museum, however, it may not provide sufficient definition of historical significance to allow items to be exclusively and permanently designated for the City Museum. At the very least, the City Museum would need to have objects assigned for its use on a priority basis.

Acquisition Guidelines

The guidelines or criteria for acquisitions by the Artifact Centre state:

4.2.1 The City of Edmonton, through the Artifact Centre, collects objects in three ways: donation, purchase, transfers from another City Department.

4.2.2 The objects collected will be free from conditions regarding use and disposition.

4.2.3 The proposed object must meet one or more of the following criteria:

- The object must fit within the time lines portrayed at Fort Edmonton Park and John Walter Museum (1846 – 1929)
- The object is of historical significance to the City of Edmonton
- The object fits within the scope of the future plans of Fort Edmonton Park, John Walter Museum and a possible Civic Museum
- The object should not be in poor condition

4.2.4 In addition, the following concerns will be considered:

- -the relationship of the object to the existing collection and the collections of other municipal collections
- -the storage and conservation requirements of the object and whether they are readily available
- -the costs related to storing the object
- -the costs related to staff time with the management of object

These guidelines provide a preliminary basis for determining whether objects should be accepted into the collections. However, for the purposes of the City Museum, there needs to be clearer definition of the collecting scope and criteria. This will come through acceptance of the Vision, Mission, Mandate, and Interpretive Plan for the City Museum which are being set out for the first time in this Study. These documents can then become relevant terms of reference for the guidance of the Artifact Centre in acquiring or designating collections objects for the City Museum.